

WAGNER

DER FLIEGENDE
HOLLÄNDER

Vocal Score

G. SCHIRMER

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THE FLYING DUTCHMAN

(DER FLIEGENDE HOLLÄNDER)

piano-vocal score

A Romantic Opera in Three Acts

Music by

RICHARD WAGNER

The English Version by
REV. J. TROUTBECK, D.D.
and DR. THEO. BAKER

With an Essay on the
History of the Opera by
W. J. HENDERSON

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THE FLYING DUTCHMAN.

FIRST PERFORMED AT DRESDEN, GERMANY, JAN. 2, 1843.

Characters of the Drama.

DALAND, Captain of a Norwegian vessel	Bas.
THE DUTCHMAN	Baritone.
THE STEERSMAN (Mate) of Daland's vessel	Tenor.
ERIK, a Huntsman	Tenor.
MARY, Senta's Nurse	Alto.
SENTA, Daughter of Daland.	Soprano.

Chorus of Norwegian Maidens, Crew of Daland's vessel,
and Crew of the "Flying Dutchman".

SCENE, THE COAST OF NORWAY.

"The Flying Dutchman."

"The Flying Dutchman" has a special interest for all Wagnerians and for students of music in general, because it exhibits the first fruits of those theories which made Wagner's subsequent productions the factors of a complete revolution in modern operatic form and style. The work itself falls between two fires, lacking, as it does, complete departure from the traditions and mannerisms of the older Italian school, and failing to reach the complete individuality and overwhelming power of its composer's later works. It is not sufficiently naïve to please admirers of "La Sonnambula", nor yet Wagnerian enough to touch the devotees of "Tristan" and "Parsifal". But for all that, it is a beautiful opera, and affords the only correct starting-point for a study of the Wagner system.

Wagner's first opera was "Rienzi", in which he aimed at achieving success through a combination of the methods of his predecessors. He found, however, that his plan was impracticable; that the methods would not fuse themselves into a genuine artistic expression. For a time, owing to pecuniary embarrassment, he abandoned the attempt to produce a creative work. A stormy voyage to England printed on his mind impressions of the sea, which subsequently served him well in his composition. A period of more than two years of absolute drudgery and impending starvation in Paris, drove him to a carelessness of all considerations of the future, and impelled him to embark upon the production of "The Flying Dutch-

man" according to the untrammelled promptings of his artistic nature. In the spring of 1841, he retired to Meudon, a village a short distance from Paris, and there, in seven weeks, he wrote this opera. Some years earlier, he had read the story in Heine's "Memoirs of Herr von Schnabelewopski", and he had also seen Wilhelm Hauff's tale of the phantom ship. The material in these stories was slight, and, as M. Adolphe Jullien notes, Wagner really did the work of a creative poet in his employment of it. He certainly built up the character of Senta, whose fidelity and love are the moving factors of the dramatic action. The story of the drama is simple, and the incidents few.

Vanderdecken, the Flying Dutchman, having struggled to double the Cape of Good Hope in the teeth of a gale, and having made a vow to do it if it took all eternity, is condemned by the powers of darkness to strive there for ever, unless he meets with a woman willing to die to save him. He is permitted to land once in seven years, and the first act of the drama opens with one of these landings. Daland, a Norwegian seaman, has already made a landing, and presently the two men meet. The Dutchman exhibits his treasures, and offers to pay extravagantly for lodging. Daland is, of course, amazed and delighted, and is quite carried away when this rich stranger, having ascertained that he has a daughter, asks her hand in marriage. He invites the Dutchman to his home. A breeze springs up, and they sail together.

The second act takes place in Daland's house. Senta and her companions are spinning, but Senta's mind is chiefly fixed on a portrait of the Dutchman, which hangs on the wall. She repeats, in a ballad, the legend of the unhappy man, and her friends are distressed at the infatuation she shows for the unknown seaman. They leave her to her lover, Erik, who vainly tries to induce her to abandon her folly and be his bride. After Erik leaves her, the Dutchman enters the house, and the girl stands transfixed, while her father fondly fancies that his plans for a brilliant match for his daughter are advancing admirably. The father leaves the two together, and Senta, listening to the Dutchman's wooing, readily promises to be faithful to death. In the last act, Vanderdecken overhears Erik upbraiding Senta for her forgetfulness of her promise to him, and thinking that she is fickle, sets sail, to wander seven years upon the sea. But Senta, crying out that she is faithful unto death, casts herself into the sea. The Flying Dutchman's ship disappears, and he and Senta are seen ascending skyward, locked in an eternal embrace.

The first sketch of this libretto was submitted to Léon Pillet, director of the Grand Opéra, who proposed to Wagner to buy it of him, and get some one else to write the music. Distasteful as this was to the author, stern necessity compelled him to accept 500 francs for his book; but he reserved the German rights. Then he went to work on his own version. The book which he sold to Pillet was made into a French opera called "*Le Vaisseau fantôme*", with music by Dietsch. It was a signal failure. The success of "*Rienzi*" in 1842 led to a hurried production of "*The Flying Dutchman*", at Dresden, on January 2, 1843, with Schroeder-Devrient as Senta, and Mitterwurzer as Vanderdecken. The marked difference between this opera and its predecessor amazed the public. The sombreness and simplicity of the

story and the originality of the music aroused only antipathy. The famous composer and violinist, Ludwig Spohr, was almost alone in his recognition of the excellence of the work, and he proclaimed Wagner the most gifted of contemporary composers for the stage. Spohr produced "The Flying Dutchman" at Cassel on June 5, 1843. In Berlin and Munich, the latter of which it reached in 1865, the opera failed. It was produced in Italian at Drury Lane in London in 1870. The work was given at the Academy of Music in New York in 1878 by the Pappenheim-Adams Company, though it had already had a passing performance in Philadelphia under the direction of Gotthold Carlberg. On March 17, 1886, it was produced in English at the Academy of Music, New York, by the American Opera Company, with the following cast: Vanderdecken, William Ludwig; Senta, Helen Hastreiter; Daland, Myron W. Whitney; Erik, Whitney Mockridge; Mary, Helen Dudley Campbell; Steersman, W. H. Fessenden. Theodore Thomas conducted. It was first given in German at the Metropolitan Opera House, November 27, 1889, with Theodore Reichmann as the Dutchman, Emil Fischer as Daland, Paul Kalisch as Erik, Albert Mittelhauser as the Steersman, Sophie Wiesner as Senta, and Charlotte Huhn as Mary. Anton Seidl conducted. It was first performed in Italian at the same house on March 31, 1892, with the following cast: The Dutchman, Jean Lasalle; Daland, Edouard de Reszké; Erik, M. Montariol; Senta, Mme. Albani. Mr. Seidl was the conductor.

The foundations of Wagner's entire operatic system are to be found in this opera, and it would be a manifest injustice to neglect to call the attention of the reader to them. The first feature of the Wagnerian system which is to be noted in the "Flying Dutchman" is the employment of a mythical subject. Wagner himself has told us that it was the elementary humanity of the myth which made it appeal to him. "The legend", he says, "in whatever nation or age it may be placed, has the advantage that it comprehends only the purely human portion of this age or nation, and presents this portion in a form peculiar to it, thoroughly concentrated, and, therefore, easily intelligible. * * * This legendary character gives a great advantage to the poetic arrangement of the subject, for the reason already mentioned, that, while the simple process of the action—easily comprehensible as far as its outward relations are concerned—renders unnecessary any painstaking for the purpose of explanation of the course of the story, the greatest possible portion of the poem can be devoted to the portrayal of the inner motives of the action—those inmost motives of the soul, which, indeed, the action points out to us as necessary, through the fact that we ourselves feel in our hearts a sympathy with them".

Wagner divined clearly the necessity of subordinating mere pictorial movement to the play of emotion, and it will be easily discerned that the three acts of "The Flying Dutchman" reduce themselves to a few broad emotional episodes. In the first, our attention is centered upon the longing of the Dutchman, and in the second, upon the love of Senta. In the third, we have the inevitable and hopeless struggle of the passion of Erik against Senta's love. All the music not designed to embody these broad emotional states, is scenic, such as the storm-music, and the choruses of the sailors and the women. Furthermore, the student will do well to note that the

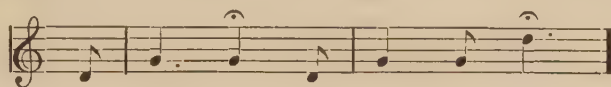
chief personages of the story are types. Vanderdecken is typical of the man struggling under the burden of his own follies, while Senta is the embodiment of the woman-soul, which, according to Goethe, "leadeth us ever upward and on". This ethical principle of the salvation of man through the pure love of woman was very dear to Wagner, and it is to be found in some form in nearly all of his dramatic works. We come now to the Wagnerian musical system which originated in this work.

As we have already seen in his earlier operas, Wagner endeavored to reach a correct musical embodiment of the emotions indicated by his text, through a fusion of extant styles. In the process of the effort, he became convinced of its futility. He saw that one of the most formidable obstacles in the way of success was the old-fashioned habit of writing finished and rounded arias for the sake of pure musical beauty. He perceived the vital fact that, in opera, the music must become the handmaid of the poetry. In seeing that, he saw that musical formulæ must be sacrificed, and that led him to a perception of the important truth, that having once discovered the best musical investiture of any given emotion, he ought to associate every reappearance of that emotion with the same musical expression. This led to the adoption of a system of *Leitmotive*, leading-motives or "typical phrases", as they have been called very happily, each one designed to represent some particular person, mood, or thought in the drama. In "The Flying Dutchman", we find this system in its infancy. In "Tristan" and "Der Ring des Nibelungen", it is completely developed. The existence of the old set forms of opera was, of course, incompatible with the requirements of this system, and, consequently, Wagner gradually abandoned their use. There are no set trios or quartets in "The Flying Dutchman", while the duets approach closely to the true dramatic duologue. Wagner has been accused of iconoclasm, because of his disuse of the older forms, but his own words on this subject are worthy of attention:

"The plastic unity and simplicity of the mythical subjects allowed of the concentration of the action on certain important and decisive points, and thus enabled me to rest on fewer scenes, with a perseverance sufficient to expound the motive to its ultimate dramatic consequences. The nature of the subject, therefore, could not induce me, in sketching my scenes, to consider in advance their adaptability to any particular musical form, the kind of musical treatment being in each case necessitated by these scenes themselves. It could, therefore, not enter my mind to engraft on this, my musical form, growing, as it did, out of the nature of the scenes, the traditional forms of operatic music, which could not but have marred and interrupted its organic development. I therefore never thought of contemplating on principle, and as a deliberate reformer, the destruction of the aria, duet, and other operatic forms; but the dropping of those forms followed consistently from the nature of my subjects".

Let us see now how Wagner came to discover the germs of his musical system. He tells us that he had done no serious musical work for so long a time that he entered upon the task of composing "The Flying Dutchman" with serious misgivings. "As soon as the piano had arrived", he writes, "my heart beat fast for

very fear; I dreaded to discover that I had ceased to be a musician. I began first with the 'Sailors' Chorus' and the 'Spinning-Song'; everything sped along as though on wings and I shouted for joy as I felt within me that I still was a musician". It was in the ballad of Senta, however, that he found the germs of his future musical system. He uses in this number two themes which are directly associated with fundamental ideas of the drama. The first is commonly spoken of as "The Flying Dutchman" motive. Here it is:



This theme is intended to illustrate the wanderer, as typical of a great yearning for rest. The second theme is this:

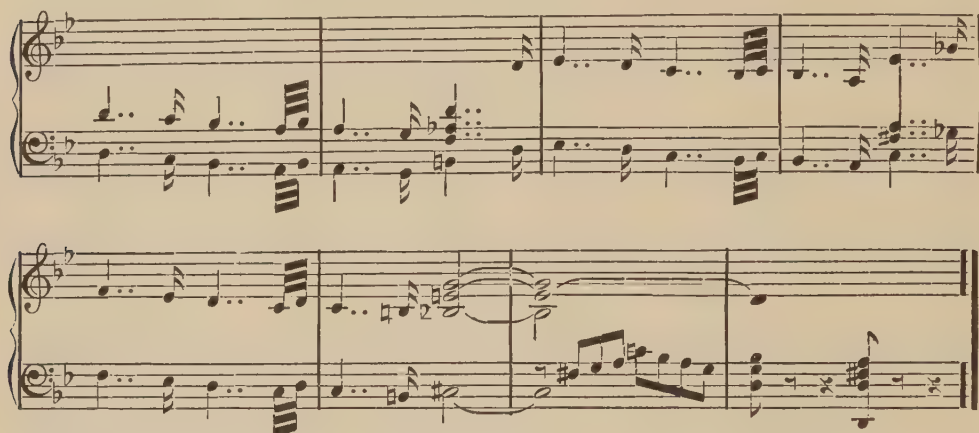


This melody is designed to represent the redeeming principle, the sacrificial love of the eternal woman, typified in this drama by Senta. Wagner says, "I had merely to develop, according to their respective tendencies, the various thematic germs comprised in the ballad, to have, as a matter of course, the principal mental moods in definite thematic shapes before me. When a mental mood returned, its thematic expression also, as a matter of course, was repeated, since it would have been arbitrary and capricious to have sought another motive, so long as the object was an intelligible representation of the subject, and not a conglomeration of operatic pieces".

"The Flying Dutchman" thus presents to us in their inception the three fundamental principles upon which Wagner reared his much-abused theory of opera: first, the employment of mythological or legendary subjects for dramatic treatment; second, the "intelligible representation of the subject", by which he meant a faithful musical embodiment of the spirit of each scene, instead of a mere sequence of effective tunes; and third, the use of the representative theme or typical phrase. Out of these elements Wagner fashioned a scheme of operatic construction which contemplated an organic union of poetry, painting, music, and action so compact that no one member of it could be regarded as more important than another. The larger significance of the system has been much obscured by the habit of studying thematic handbooks and supposing that the ability to identify each *Leitmotiv* whenever heard was the solution of the entire artistic problem offered by the later dramas of Wagner. A study of "The Flying Dutchman" and the workings of the master's mind in its composition, shows us very plainly that the only handbook needed for a

complete comprehension of Wagner's music is the text to which it is wedded in a full and perfect marriage of ideas.

"The Flying Dutchman" has a special interest for lovers of Wagner, because of the strong infusion of personal emotion which colors its score. Ferdinand Praeger, not always a trustworthy authority, indeed, tells one story which there is good reason to believe. He says that he was dining with Wagner in Munich in 1866, when the conversation chanced upon "the weary mariner, his yearning for land and love, and Wagner's own longing for his fatherland at the time he composed the 'Dutchman'". Wagner went to the piano and said: "The pent-up anguish, the homesickness that then held possession of me, were poured out in this phrase":



"At the end of the phrase", continued Wagner, "on the diminished seventh, in my mind I paused and brooded over the past; the repetitions, each higher, interpreting the increased intensity of my sufferings". Because of this personal feeling, the admirer of serious music will do well to seek for the strongest parts of "The Flying Dutchman" in the embodiment of the deeper emotions voiced by the text. The march-movement at the end of the first act, the sailors' choruses and the spinning-song, are in the most popular vein, and make the strongest appeal to those who like merely pretty tunes; but the storm-music, the Dutchman's narrative, and the duo of Vanderdecken and Senta, contain the choicest outpourings of the spirit of the young man of 28, who was to become the regenerator of the true music-drama.

W. J. HENDERSON.

Der fliegende Holländer.

1

THE FLYING DUTCHMAN.

No 1. Overture.

Piccolo, Flutes, Oboes, Clarinets in B flat, Cor anglais, Bassoons, 4 Horns in F & D, Trumpets in F, 3 Trombones, Tuba, Kettle-drums in D & A, Harp, & Strings.

Allegro con brio. (♩ = 72.)

RICHARD WAGNER.

Piano.

f Str. & Wood.

Sw.

*Hrs. & Bsn.
marcato*

molto cresc.

*'Cello &
D. Bass.*

f Trombs. & Tuba.

Tpts.

Tutti.

ff

f

Str.

8

Tpts.

Tutti.

ff

f

8

ff Tutti.

Tutti.

f *ff* *Str.* *Wind sustain*

Hns. & Bssn. *

f *ff* *

Hns. & Bssn. *

fff *

dim. *

p *Hns.* *Wind.* *

K-dr. *Tnr. & Cello.* *

p *più p* *

13177

Cello & D. Bass pizz.

p

K-dr.

1

Andante. (♩ = 100.)

a tempo

pp Cor anglais, Hns. & Bsn.

ritard.

pp Ob., Cl. & Hns.

Fl.

a tempo

Cor anglais.

ritard.

pp

animando un poco

pp

Hn.

p

p Trombs.

poco cresc.

un poco marcato

più p

pp

K-dr.

Bsn.

pp

accel.

Trombs.

p molto cresc.

f

*

Tempo I. (♩ = 72.)

The musical score is written for piano and wind ensemble. It consists of seven systems of staves. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Tempo I. (♩ = 72.)".

The first system features a piano part with a strong *f* dynamic and a wind part with a *Wind sust.* marking. The second system includes a *Wind.* marking and a *dim.* (diminuendo) instruction. The third system shows a *Wind.* marking and a *f* dynamic. The fourth system includes a *Brass.* marking and a *f* dynamic. The fifth system features a *f* dynamic and a *ff* (fortissimo) marking. The sixth system includes a *ff* marking and a *ff* marking. The seventh system features an *accel.* (accelerando) marking and a *p cresc.* (piano crescendo) marking.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *p*, *ff*, *dim.*, *accel.*, *p cresc.*). The piano part is written in the bass clef, and the wind part is written in the treble clef.

molto animato

The musical score is arranged in seven systems, each with a grand staff (treble and bass clef) and additional staves for specific instruments.

- System 1:** Features a grand staff with a treble staff containing many beamed sixteenth notes and a bass staff with chords. Above the grand staff, *Trombs. & Tuba* and *ff Tutti.* are written. Below the bass staff, *ff* and *Str.* are written.
- System 2:** Similar to System 1, with a grand staff and *ff Tutti.* above. Below the bass staff, *ff* and *Str.* are written.
- System 3:** Similar to System 1, with a grand staff and *ff Tutti.* above. Below the bass staff, *ff* and *Str.* are written.
- System 4:** Similar to System 1, with a grand staff and *ff Tutti.* above. Below the bass staff, *ff* and *Str.* are written.
- System 5:** Features a grand staff with a treble staff containing many beamed sixteenth notes and a bass staff with chords. Above the grand staff, *marcato* and *Hrs.* are written. Below the bass staff, *ff* and *Str.* are written.
- System 6:** Features a grand staff with a treble staff containing many beamed sixteenth notes and a bass staff with chords. Above the grand staff, *Cl. espressivo* is written. Below the bass staff, *ff* and *Str.* are written.
- System 7:** Features a grand staff with a treble staff containing many beamed sixteenth notes and a bass staff with chords. Above the grand staff, *Ob. & Cl.* is written. Below the bass staff, *p espress.* and *cresc. poco a poco* are written.

Other markings include *ff*, *Str.*, *marcato*, *Hrs.*, *Cl. espressivo*, *Ob. & Cl.*, *p espress.*, and *cresc. poco a poco*.

This page of musical notation is for a piano and orchestra score. It consists of seven systems of staves. The piano part is written in the upper staff of each system, and the orchestra part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4.

The notation includes various dynamic markings and performance instructions:

- System 1:** Piano part starts with *f* and *Str.* (strings). The orchestra part has *sempre più f* (always more forte).
- System 2:** Piano part has *più f* (more forte) and *Wind.* (winds). The orchestra part has *ff Tutti.* (fortissimo tutti).
- System 3:** Piano part has *Hu.* (horns) and *p* (piano). The orchestra part has *Str.* (strings) and *ff Tutti.* (fortissimo tutti).
- System 4:** Piano part has *ff Tutti.* (fortissimo tutti). The orchestra part has *Wind.* (winds) and *Cello.* (cello).
- System 5:** Piano part has *crese.* (crescendo). The orchestra part has *f* (forte).
- System 6:** Piano part has *Str.* (strings) and *Wind.* (winds). The orchestra part has *f* (forte).
- System 7:** Piano part has *f* (forte) and *più f* (more forte). The orchestra part has *f* (forte).

The notation also includes various musical symbols such as slurs, ties, and articulation marks. The page is numbered 13177 at the bottom left.

3 3 3 3 7

più f

ff Tutti.

Lo. * Lo. * Lo. *

Cl. Hns. & Bsns.

ff

Cello pizz.

Lo. * Lo. * Lo. * Lo. *

più p

Vi. pizz.

Wind. dolce.

p

cresc.

più f

f Tutti Wind.

f

fp

Str.

f

f

First system of musical notation. Treble and bass staves. Dynamics: *f*, *fp*, *f*, *p*, *pp*. The music features complex rhythmic patterns and chromaticism.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *pp*, *Tutti.*, *f*. The music continues with intricate textures and dynamic contrasts.

Third system of musical notation. Treble and bass staves. Dynamics: *più f*. The music features complex rhythmic patterns and chromaticism.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*, *molto marcato.*. The music features complex rhythmic patterns and chromaticism.

Trombs. Tutti.
Cello & D. Bass.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*. The music features complex rhythmic patterns and chromaticism.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. The music features complex rhythmic patterns and chromaticism.

Seventh system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. The music features complex rhythmic patterns and chromaticism.

First system of musical notation, measures 1-4. The top staff (oboe) begins with a forte (*f*) dynamic and a key signature of one flat. The bottom staff (piano) also starts with a forte (*f*) dynamic. In measure 3, the string section (*Str.*) enters with a piano (*p*) dynamic. In measure 4, the woodwinds and strings play together, marked *Tutti*.

Second system of musical notation, measures 5-8. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The woodwinds and strings play together, marked *Tutti*.

Third system of musical notation, measures 9-12. The woodwinds and strings play together, marked *Fl. Cl. & Vl. molto espress.*. The piano accompaniment is marked *p* and *Wind sustain.*. In measure 11, the woodwinds and strings play together, marked *f* and *dim.*.

Fourth system of musical notation, measures 13-16. The woodwinds and strings play together, marked *p*. In measure 15, the woodwinds and strings play together, marked *f* and *dim.*.

Fifth system of musical notation, measures 17-20. The woodwinds and strings play together, marked *poco f*. In measure 18, the woodwinds and strings play together, marked *f*. In measure 19, the woodwinds and strings play together, marked *p*. The system ends with a 6/4 time signature change.

Sixth system of musical notation, measures 21-24. The woodwinds and strings play together, marked *più f*. In measure 23, the woodwinds and strings play together, marked *p*. The system ends with a 6/4 time signature change.

Seventh system of musical notation, measures 25-28. The woodwinds and strings play together, marked *f*. In measure 27, the woodwinds and strings play together, marked *p*. The system ends with a 6/4 time signature change.

stringendo.

mf sempre più f

Un poco riten.

Tutti.
ff

*Wind.**dim.**p dolce.**p a tempo.**cresc.*

p

ff

p
cresc.

ff riten.
dim.

p dolce.
p a tempo.

ff riten.

dim. *p* *cresc.* *a tempo.*

più cresc. *ff* *Tutti. riten.*

dim. *Wind.* *p Str.* *a tempo.* *Wind sustain.*

cresc. poco a poco *marc.* *f* *Trombs. & Tuba.*

f *più f* *Qw.* ** Qw.* ***

Vivace. (♩ = 92) *ff* *f* *più f*

f *f*

Str.
p Wind.
cresc.
Tutti.
ff
Red.

Str.
p
cresc.
ff
Tutti.
sempre f
Red.
** Red. V **

8
Red.
** Red. V **

8
ff
Red.
** Red. V **

8
f
f

f
f

f

This page of musical score is for a string and wind ensemble. It consists of seven systems of staves. The first system has a string staff (labeled 'Str.') and a wind staff (labeled 'p Wind.'). The second system has a string staff (labeled 'Str.') and a wind staff (labeled 'Wind.'). The third system has a string staff and a wind staff. The fourth system has a string staff and a wind staff. The fifth system has a string staff and a wind staff. The sixth system has a string staff and a wind staff. The seventh system has a string staff and a wind staff. The score includes various dynamics such as *p*, *cresc.*, *ff*, and *f*. It also includes performance markings such as *Tutti.*, *Red.*, and ** Red. V **. The key signature is D major (two sharps). The time signature is 2/4.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The time signature is 6/4. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*ff*) dynamic. The second system includes a marking *sempre f* (always forte) and an 8-measure rest. The third system also features an 8-measure rest. The fourth system includes a 6-measure rest. The fifth system begins with a forte (*ff*) dynamic. The sixth system includes a forte (*ff*) dynamic and a marking *ff* with a fermata. The notation is complex, with many notes and rests, and some measures are marked with a fermata.

Act I.

Nº 2. Introduction.

A steep, rocky shore. The sea occupies the greater part of the scene, and there is a wide view over it. Gloomy weather. A violent storm. Daland's ship has just cast anchor close to the shore; the sailors are noisily employed in furling the sails, coiling ropes, etc. Daland has gone on shore. He climbs upon a rock and surveys the country, to find out in what place they are.

(Same Score.)

Allegro con brio. (♩ = 72).

Piano.

First system of musical notation. The piano part is marked *mf* and includes the instruction *Str. Hns. & Bssn.* The strings play a rhythmic pattern of eighth notes. The woodwinds and brasses play a melody of eighth notes. The tempo is *Allegro con brio* with a quarter note equal to 72 beats per minute.

Second system of musical notation. The piano part continues with the same rhythmic pattern. The woodwinds and brasses play a melody of eighth notes. The tempo is *Allegro con brio* with a quarter note equal to 72 beats per minute.

Third system of musical notation. The piano part continues with the same rhythmic pattern. The woodwinds and brasses play a melody of eighth notes. The tempo is *Allegro con brio* with a quarter note equal to 72 beats per minute.

Fourth system of musical notation. The piano part continues with the same rhythmic pattern. The woodwinds and brasses play a melody of eighth notes. The tempo is *Allegro con brio* with a quarter note equal to 72 beats per minute.

Fifth system of musical notation. The piano part continues with the same rhythmic pattern. The woodwinds and brasses play a melody of eighth notes. The tempo is *Allegro con brio* with a quarter note equal to 72 beats per minute.

Sixth system of musical notation. The piano part continues with the same rhythmic pattern. The woodwinds and brasses play a melody of eighth notes. The tempo is *Allegro con brio* with a quarter note equal to 72 beats per minute.

Chorus of Sailors (at work).

15

TENORS.

BASSES.

Ho - jo - he!
Ho - yo - hey!

Hal-lo-jo!
Hal-lo-yo!

(First Echo.) (Second Echo.)

Hus.

f

p

mf
Str.

cresc.

Ho - jo - he!
Ho - yo - hey!

ff Tutti.

mf

Hal-lo-jo!
Hal-lo-yo!

Hal-lo-jo!
Hal-lo-yo!

Hus.

f

p

f

p

dim.

p

p

R.-dr.

Hal-lo-jo!
Hal-lo-yo!

Hal-lo-jo!
Hal-lo-yo!

Ho! He!
Ho! Hey!

He! Ja!
Hey! Ya!

Ho! He!
Ho! Hey!

Ho! He!
Ho! Hey!

He! Ja!
Hey! Ya!

Ho! He!
Ho! Hey!

Str.
p

He! Ja!
Hey! Ya!

Hallo-jo!
Hallo-yo!

Ja! Ho!
Ya! Ho!

Hallo-jo!
Hallo-yo!

Hns.

K-dr.

Hallo-jo!
Hal-lo-yo!

Ho! Ho!
Ho! Ho!

Hns.

f Tutti.

p più f

K-dr.

Ho! Ho! Ho! Ho! Ho! Ho! Jo - yo -

sempre più f

he! Hallo - he! Hallo - he! Hal - lo - ho - he!
hey! Hal - lo - hey! Hal - lo - hey! Hal - lo - ho - hey!

ff *Hrs.*

Daland (coming down from the rock.)

Kein Zwei-fel! Sie - ben Mei - len fort
No ques-tion! For - ty miles from port

ff *Str.*

trieb uns der Sturm vom sich' - ren Port. So
The storm has borne us on in sport. So

f Wind sustain.

nah' dem Ziel nach lan - - - ger
near to home, the voy - - - age

Fahrt, war mir der Streich
o'er, And such a storm

noch auf - ge - spart! So nah' dem Ziel nach lan-ger Fahrt,
was yet in store! So near to home, the voy-age o'er,

war mir der Streich noch auf-ge - spart!
And such a storm was yet in store!

Steersman (from deck, calling through his hollowed hands).

Ho! Ka-pi-tän!
Ho! Captain!

Am Bord bei euch, wie steht's?
On board with you, what cheer!

Gut, Ka-pi-
Good, all is

tän!
well!

Wir ha-ben sich-'ren Grund.
We have good hold-ing-ground.

Daland.

Sand-wi-ke ist's; ge-nau kenn' ich die Bucht.
Sand-wi-ke 'tis; right well I know the bay.

Ver-wünscht!
A-las!

Schon sah am
There on the

U-fer ich mein Haus,
shore I saw my home,

Sen-ta, mein
Sen-ta, my

Kind, child, glaubt' ich schon zu um - ar - men: -
ere now I should have met thee,

da bläst es aus dem Teu - felsloch her - aus!
If this un-look'd for tem - pest had not come!

Wer baut auf Wind, baut auf Sa - tan's Er - bar - men; wer baut auf Wind, baut auf
Trust not the wind, in its grasp it will get thee; trust not the wind, in its

Sa - tan's Er - bar - men, baut auf Sa -
grasp it will get thee, in its grasp

tan's Er - bar - men!
it will get thee!

p *cresc.* *f* *Str. & Wood.* *f*

mf *Hns. & Bssn.*

fl. *p* *cresc.* *f* *Str.* *Vello.*

Wind. *piu f* *ff Wind sustain.*

(Going on board).

Was hilft's? Ge-duld! Der Sturm lässt
What then? But hold! 'Tis on the

nach; wenn so er
wane, When storms are

töb - te, währ't nicht lang?
fierc - est, calm is near.

Fl. *Cl.* *Vi.* *Tnr.*
p dolce. *pp*

Hns. (On board).

He, Bur-sche! Lan - ge war't ihr wach; zur
Hey, sail-ors! Long your watch has been; Go

ritenuto.

Molto più lento. (♩ = 88) (The sailors go below.)

Ru - he denn! Mir ist nicht bang.
rest a while! I have no fear.

*pp ritenuto.**Str. & Wind.**pp**cresc.**Wind.*

Nun, Steuermann, die
Now, Steersman, will

*cresc.**p**p**Cello.**p Str.*

Wa - che nimmst du wohl für mich? Ge - fahr ist nicht, doch gut ist's, wenn du
you keep watch to - night for me? Though risk is past, I warn you not to

Steersman.

(Daland goes down into the cabin.)

wachst.
sleep.

Seid au - sser Sorg! Schlaft ru - hig, Ka - pi - tän!
De - pend on me! Sleep calm - ly, Cap - tain mine!

pp

(The Steersman alone on deck. The storm has somewhat subsided, and returns only at intervals; out at sea the waves are tossing high. The Steersman walks round the deck once, and then sits down near the wheel.)

Fl. & Wood.

pp Tur.

K-dr.

un poco marcato.
Hns. & Bsn.

pp cresc.

p Str.

cresc.

f p

Hns. & Bsn. pp

Cello.

Hn. (He yawns, then rouses himself, as he is growing drowsy.)

f p Str. dim.

ff

Steersman.

Più vivo. (♩ = 84)

Moderato. (♩ = 80)

Mit Ge - wit - ter und Sturm aus fer - nem Meer, mein Mä - del,
Tho-rough thun-der and storm, from dis - tant seas, My maid - en,

Cl. Bsn. & Hns.

p

Allegro.

Moderato.

bin dir nah! Ü - ber thurm - ho - he Fluth vom Sü - den her, mein Mä - del,
I am near! O - ver tow - er - ing waves, with south - ern breeze, My maid - en,

pp *p*

(♩ = 104)

ich bin da! Mein Mä - del, wenn nicht Südwind wär', ich nim - mer wohl käm' zu dir; ach,
I am here! My maid - en, were no south wind here, I nev - er could sail to thee; O

p Str.

un poco accelerando. Moderato. Tempo I.

lie - ber Süd - wind, blas' noch mehr! Mein Mä - del ver - langt nach mir!
kind - ly south wind, yet blow fair! My maid - en, she longs for me!

p Cl. Bssn. & Hns. *Str. pp*

Ho - ho - jo! Hal - lo - ho - ho, jo! - lo - ho, ho, ho! —
Ho, ho - yo! Hal - lo - ho - ho, yo! - lo - ho, ho, ho! —

Ho - ho - je! Hal - lo - ho, ho, ho, ho, ho, ho, — ho, —
Ho - ho - yeh! Hal - lo - ho, ho, ho, ho, ho, ho, — ho, —

'Cello & Bssn.

(A wave strikes and shakes the ship violently. The Steersman starts up, and looks about him. Satisfied that no harm has been done, he sits down again and sings, while drowsiness gradually overpowers him.)

ho!
hol

cresc. molto.

Wind. più f

ff₃ Tutti. ff₃ ff₃

Hns. & Bssn.

r.h.

f

p

Str.

Hns. & Bssn.

Ob. & Cl.

p

più p

(He yawns.)

'Cello.

cresc.

f

Von des Sü-den's Ge-stad aus
On the shores of the South, in

wei-tem Land, ich hab' an dich gedacht! Durch Ge-wit-ter und Meer, vom Mohren-strand, hab'
far-off lands, On thee I still have thought! Thorough thunder and waves, from Moorish strands, To

Hns. & Bssn.

p

pp

Hns. & Bssn.

pp

Tur.

dir 'was mit-ge-bracht.
thee a gift I've brought.

Mein
My

Tur.

Mä-del, preis' den Südwind hoch, ich bring' dir ein gül-den Band;
maid-en, praise the south wind well, I bring thee a gold-en chain.

8
pp Str. *Cl. & Bssn.* *accelerando e cresc.*

p *'Cello.*

poco lento.

Allegro.
Ob. & Cl. *dim.* *p* *Str.* *pp* *p Tur.*

ach, lie-ber Süd-wind, bla-se doch!
O kind-ly south wind, do not fail!

poco accel. *lento.* **Moderato.**

Mein Mä-del hätt' gern den Tand.
My maid-en will sigh in vain!

p *pp 'Cello.* *Hrs. & Bssn.*

Tur. *Fl.* *pp* *Bssn.*

Ho - ho -
Ho - ho -
Str. & Wood.

(He struggles against fatigue, and at last falls asleep.)

(He struggles against fatigue, and at last falls asleep.)

je! hol-la-ho!
yeh! hol-la-ho!

sempre più animato.

Str. & Wood.

VI.
p *cresc.*

cresc.

Cello.

Bssn. & Tbn.

(The storm again begins to rage violently, and it grows darker.)

(The storm again begins to rage violently, and it grows darker.)

The image shows a musical score for Violin I and Cello. The Violin I part is on a single staff with a treble clef, key signature of one flat (B-flat), and a 2/4 time signature. It features a series of chords and single notes, with a crescendo marking. The Cello part is on a single staff with a bass clef, key signature of one flat, and a 2/4 time signature. It features a series of chords and single notes, with a crescendo marking. The score is for the first system of the piece.

cresc. Vl.

Cello.

cresc.

Str. & Wood.

Bsn. & Tns.

(In the distance appears the ship of the Flying Dutchman, with blood-red sails and black masts. She quickly nears the shore, over against the ship of the Norwegian.) *Allegro.* (*d.*=69)

Marche des Mousquetaires. (Marche des Mousquetaires) against the ship of the Norwegians. Allegro. (♩ = 69)

Fl. *p*

Ob.

Hus. & Bssn. *cresc. sempre.*

molto marcato.

Cello & D. Bass. *più cresc.*

al *ff Tutti.*

(With a fearful crash the anchor plunges into the water.)

ff Wind sustain *ff* Str.

Moderato.

Mein
My

(The Steersman springs up out of sleep; without leaving his place he gives a hasty look at the wheel, and, satisfied that no harm has been done, he hums the beginning of his song.)

Tuba *dim.* *Bssn.* *pp* *più p*

Tur. *Str.*

Mädel, wenn nicht Südwind wär' — (He sleeps again.)
maiden, were no southwind here —

pp *Str.* *Cello.*

(Silently, and without the least further noise, the spectral crew of the Dutchman furl the sails, &c.)

Molto più lento. ($\text{♩} = 72$)

Str. & Wood. *p* *f* *Hus.* *ritard.* *p* *sempre*

Fl. & Tur. *Trombs.*

dim. *mp* *p* *Tpt.*

(The Dutchman goes on shore.)

Hr. *più p* *K-dr.*

Nº 3. "How oft, in Ocean's deepest cave?"

Aria.

Sostenuto. (♩ = 50)

Voice.

Piano.

Thr. *6*

p *Cello.* *pp* *Hr.*

D. Bass & Tuba.

The Dutchman. Recit. lento.

Die Frist ist um,
The term is past,

p *Bssn. Tuba, Cello, & D. Bass.* *pp*

und abärmals verstrichen sind sie - ben Jahr'. — Voll
and once a - gain are end - ed the sev'n long years. The

a tempo.

p *6*

a tempo.

6

Ü - ber-druss wirft mich das Meer an's Land. Ha! —
wea - ry sea casts me up - on the land. Ha! —

più moto

p *6*

f *Str.* *Wind.*

— stol-zer O - ce-an! In kur-zer Frist sollst du mich wie - der
 — haugh-ty o - cean! A lit-tle while, and thou a - gain shalt

Str. f

tra - - gen! Dein Trotz ist beugsam, doch e - wig mei-ne
 bear mel Thy rage sub-sid-eth, but end - less my de-

*Wind sustain.
 f più moto*

fp fp pp

Sostenuto. *Recit. lento.*

Qual! Das Heil, das auf dem Land ich suche, nie werd' ich es
 spair! The help which on the land I seek for, never shall I

p pp

Cello.

Allegro. (♩ = 80) *Recit.*

fin - den! Euch, des Weltmeers' Flu-then, bleib' ich ge-
 find it! True, thou heaving o-cean, am I to

*staccato
 f Str.*

*Wind.
 f*

Recit.

treu,
thee,

bis eu - re letz - te Wel - le sich
Un - til thy fi - nal bil - low shall

p Bsns. & Hns.

bricht,
break,

und euer letz - tes Nass ver - siegt!
un - til at last thou art no more!

Str. & Wind.

Thr.
p più lento

Trombs.

K-dr.

Allegro molto agitato. (♩ = 80)

Str.

Wind
sustain

cresc.

f

ff

Wie oft in Meerestiefsten Schlund
How oft, in Ocean's deepest cave,

p *f* *p*

poco riten.

stürzt'ich voll Sehnsucht mich hin - ab, — doch ach! den
I've plung'd with long-ing to my doom: — But ah! for

sf *f* *p*

Ob. & Cl. poco riten.

a tempo

Tod, ich fand ihn nicht! Da, wo der Schiffe
death I sought in vain! Where man - ya ship has

a tempo *f* *Hus.* *Str.* *p* *f* *p*

poco riten.

furcht - bar Grab, trieb mein Schiff ich zum Klip - pen - grund, — doch
found a grave, In mine I've sought a rock - y tomb: — But

poco riten. *f*

a tempo

ach! mein Grab, es schloss sich nicht!
ah! my grave I ne'er might gain.

p *f* *Trombs.*

Ver - höh - nend droht' ich dem Pi-
 With wan - ton threat the pi - rate

Str.
Wind sustain.
mf
'Cello.

ra - ten, in wil - dem
 dar - ing, My death I've

Kam - pfe hofft' ich Tod: "Hier," rief ich,
 court - ed from the sword; "Here," cried I,

"zei - ge dei-ne Tha - ten! Von Schä - tzen
 "work thy will un-spar - ing! My ship with

voll ist Schiff und Boot! "Doch ach! des Meer's bar -
 gold is rich-ly stord! "A - las! the sea's ra -

f *Tr.* *p* *Trombs.* *più p*
K-dr.

bar'-scher Sohn schlägt bang' das Kreuz und flieht da - von!
 pa - cious son, But sign'd the cross, and straight was gone!

Cl. & Bsn.
p *pp* *Hns. p*

Wie oft in Mee - - - res
 How oft in O - - - cean's

Wind.

tief - - - sten Schlund stürzt' ich voll Sehn - - sucht
 deep - - - est cave Long - - ing I've plunged to

poco a poco cresc.

mich hin - ab! Da, wo der Schif - fe furcht - bar
 find my doom! Where many a ship has found a

piu cresc.

Grab, trieb mein Schiff ich zum Klip - pen - grund.
 grave, In mine I've sought a rock - y tomb.

Tpts & Hns.
f

Nir - - - gends ein Grab! Nie - - - mals der
No - - - where a grave. Nev - - - er to

con portamento.

Tod! Dies der Ver-damnis Schreckge - bot,
die! Minethis ac - curs-ed doom for aye,

riten.

dies der Ver-damnis Schreck-ge - bot.
mine this ac - curs-ed doom for aye!

à tempo.

*Cello & Bssn.
riten.*

Cl. Bssn. & Hns.

più p

pp

Maestoso. (♩ = 66.)

Dich fra - ge ich, ge-pries'ner En-gel
Thee I be-seech, kind an-gels sent from

pp

Tur., Cello, & D. Bass. sempre pp Cl., Bssn. & Trombs. sustain.

Got - tes, der mei - nes Heil's Be - dingung mir ge - wann: war ich Un -
 heav - en, Thou, who for me didst win un - look'd for grace, Was there a

sel' - ger Spielwerk dei - nes Spot - tes, als die Er - lö - sung du mir zeig - test
 fruit - less hope to mock me giv - en, When thou didst shew me how to find re -

an? Dich fra - ge ich, ge - pries' - ner En - gel Got - tes, der mei - nes
 lease? Thee I be - seech, kind an - gel sent from heav - en, Thou, who for

Heil's Be - dingung mir ge - wann: — war ich Un - sel' - ger Spielwerk dei - nes
 me didst win un - look'd for grace; — Was there a fruit - less hope to mock me

Spot - tes, als die Er - lö - sung du mir zeigtest an? —
 giv - en, When thou didst shew me how to find re - lease?

Ver - geb' - ne Hoffnung!
The hope is fruitless!

Furcht - bar eit - ler Wahn! Um ew' - ge Treu' auf Er - den -
All is quite in vain! On earth, a love un - chang - ing

ff Str.

Tutti

ff

ist's ge - than!
none can gain!
Feroce. (♩ = 69.)

mf Str.

ff Tutti

dim.

più p

*Vello, D. Bass
pp & Tuba.*

R-dr.

pp

Molto passionato. (♩ = 84.)

Str. Bssn. & Hn.
p *cresc.* *Cl.*

Nur ei - - ne Hoff - - nung
A sin - - gle hope with

soll mir blei - ben, nur ei - - ne un - - er-schüt - - tert
me re-main-eth, But one a-lone yet stand - eth

steh'n: so lang' der Er - de Keim' auch trei - ben,
fast; Tho' earth its frame long time re - tain - eth,

so muss sie doch zu Grun-de geh'n!
In ru-in it must fall at last!

Tag
Great

f *ff* *Str.* *Bssn* *Tutti*

des Ge- rich - tes!
day of judg - ment,

Jüng - - - ster
near - - - ing

ff *con portamento*

Tag!
slow,

Wann brichst du an in mei - ne
When wilt thou dawn to end — my

ff *fp Str. p* *cresc.*

Nacht?
night?

Wann dröhnt er, der Ver - nichtungs-Schlag,
When comes it, that o'er-whelming blow,

f *ff Str.* *Wind*

mit dem die Welt zu - sam-men-kracht?
Which strikes the world with crush-ing might?

ff Tutti *ff Tpts. Hrs. & Trombs.*

Wann al - - le Tod - - ten auf - - er -
When all the dead are rais'd a -

ff *ff* *pp Str. & Wind* *molto cresc.*

steh'n, wann al - le Tod - ten auf - - er - steh'n,
gain, when all the dead are rais'd a - gain,

piu f

dann wer - de ich in Nichts ver - geh'n, dann wer - de
De - struc - tion I shall then at - tain, de - struction

ich in Nichts ver - geh'n, wann al - le Tod - ten
I shall then at - tain, When all the dead are

con portamento

pp Tpts. & Trombs.

auf - er - steh'n, dann wer - de ich in Nichts ver -
rais'd a - gain, De - struction I shall then at -

f Tutti

geh'n, in Nichts ver - geh'n.
tain, shall then at - tain.

pp Str.

cresc.

R-dr.

Ihr Wel - - ten, en - det
Ye plan - - ets, from your

ff Tutti *Fl.*

eu - ren Lauf! Ew' - - ge Ver -
cours - es fall! Wel - - come, e -

f accel. Wind *Str.*

nich - - tung, nimm mich auf!
ter - - nal end of all!

f *ff Tutti*

Tpts. & Cello

ff *dim.* *K-dr.*

Chorus of the Crew of the Dutchman (in the ship's hold.)

TENORS.

BASSES.

Ew' - -

Wel - -

Ew' - -

Wel - -

*Tur.**Cello & Bsn.*

ge Ver - nich - - - - - tung, nimm uns
come, e - ter - - - - - nal end of
ge Ver - nich - - - - - tung, nimm uns
come, e - ter - - - - - nal end of

auf!
all!auf!
all!

Cello
p
Sr. espr.
pp

K-dr

(He leans in brooding silence against a rock in the foreground.)

*Hn. riten.**pp**pp*

No 4. "Where storm and raging wind."

43

Scene, Duet and Chorus.

(Daland comes out of the cabin; he looks round at the storm, and observes the strange ship.)

Moderato. (♩ = 84.)

Piano.

Fl. 6
p
Bssn. & Hns.
dolce
Cello
cresc.

Bssn.
mf accel.
cresc.
f
Str.

Daland (looking at the Steersman.)

Steersman

Allegro. (♩ = 80.)

(half-rousing himself from sleep.)

f
Str.
f
p
pp ritén.
Fl. Cl. & Bssn.

He! Holla! Steuermann! 'Sist nichts, 'sist nichts - Ach! lie-ber
Hey! Holla! Steersman! 'Tis naught, 'tis naught - Ah! kind-ly

Daland (shaking him violently.)

a tempo

f
Str.

Süd-wind, blas' noch mehr, mein Mä - del - Du siehst nichts? Gelt, du
South-wind, yet blow fair, my maid - en - There is naught? Say, you

f

wachest brav, mein Bursch! Dort liegt ein Schiff- Wie lan - ge
watch right well, my boy! There lies a ship- Have you been

Steersman (starting up.)

Zum Teu - fel auch! 'Tis so, in - deed!

Ver - zeiht mir, Ka - pi - For - give me, Captain

schliefst du schon?
sleep - ing long?

f

Vivace. (He seizes the speaking trumpet, and calls through it.)

tän! mine!

Wer da? A - hoy!

f *Str.* 6

Wind *ff*

(A long pause; the echo of the call is twice repeated.)

(as before.)

(A long pause; the echo repeated.)

Wer da? A - hoy!

Wind *ff*

Daland.

Es scheint, sie sind ge - rad' so faul als wir.
It seems that they are quite as dull as we.

Fl. *pp*

Cello

Steersman (as before.)

Gebt Ant-wort! Schiff und Flag-ge?
Give an-swer! Ship and flag there!

Wind

f Str. 6 *ff* *f*

Daland (perceiving the Dutchman on the land.)

Lass ab! Mich dünkt, ich seh' den Ka-pi-tän! He! Hol-la! See-mann!
For-bear! I think I see the Captain there! Hey! Hol-la! Sea-man!

f Str. *>* *>*

(A long silence.)

Lento. (♩ = 66.)

Nen-ne dich! Wes' Landes?
Tell thy name, thy country!

Tmr. & Cello *p* *Trombs. & Tuba. pp*

The Dutchman (without leaving his place.)

Weit kom'm'ich her; ver - wehrt bei Sturm und Wet-ter ihr mir den An-ker-platz?
Far have I come; wouldst thou in storm and tempest drive me from anchor-age?

pp

Daland.

Animato. (♩ = 60.)

Be - hüt' es Gott! Gast - freundschaft kennt der
Nay, God for - bid! kind wel - come do I

p Str. 6#

(Going on shore.)

The Dutchman.

Daland.

Seemann! Wer bist du? Hol - län - der. Gott zum Gruss!
give thee! Who art thou? A Dutch-man! God be with thee!

pp Trombs. & Tuba. *p Str.* *f*

Recit.

So trieb auch dich der Sturm an die - sen nak - ten Fel - sen - strand? Mir ging's nicht
It seems thou too wert cast up - on this bare and rock - y shore? I far'd no

bes - ser: we - nig Mei - len nur von hier ist mei - ne Hei - math; fast er -
bet - ter; but a few short miles from here my home a - waits me, al - most

reicht, musst' ich auf's neu' mich von ihr wenden. Sag', woher kommst du?
gain'd, and yet a - new I had to leave it. Say, whence comest thou?

Un poco allegro

p

The Dutchman.

Hast Scha-den du ge - nommen?
Hast well the tem-pest weather'd?

Mein Schiff ist fest, es
My ship is staunch, it

*Lento.**Hus. p**pp**Str. pizz.**Trombs.**Lento. (♩=66.)*

lei - det kei - nen Schaden.
weath - ers ev' - ry tempest.

*pp Brass.**Cello & D. Bass.**p**ten.**Brass.**pp**R.-dr.*

Durch
Where

*ten.**pp**pp**Hus.**Moderato. (♩=60.)**Espressivo, ma senza passione.*

Sturm und bö - sen Wind ver - schla - gen, irr' auf den
storm and rag - ing wind im - pel me, O - ver the

Fl.

p *Wind sustain.*
Str. sempre legato.

Was - sern ich um - her, — wie lan - ge? weiss ich kaum zu
wa - try waste I roam; How long 'tis? Hard - ly can I

sa - gen, schon zähl' ich nicht die Jah - re
tell thee, I mark no more of years the

mehr. Un - mög - lich dünkt mich's, dass ich nen - ne die
sum! I can - not name, shouldst thou de - mand it, The

Län - der al - le, die ich fand: — das Ei - ne
man - y seas I've wan - der'd o'er: The on - ly

nur, nach dem ich bren - ne, ich find' es nicht, — mein
aim my heart doth long for, Ne'er shall I reach, — my

Hei - math - land! Das Ei - ne nur, nach dem ich
na - tive shore! The on - ly aim my heart doth

lento.

bren - ne, ich find' es nicht, — mein Hei - math -
long for, Ne'er shall I reach, — my na - tive

Lento. (♩ = 66.)

land!
shore!

Ver -
O

mf *p* *pp* *Str.*

VI. *Cello.*

gön - nemir auf kur - ze Frist dein Haus, und dei - ne Freundschaft soll dich nicht ge -
grant to me a lit - tle while thy home, and of thy kind - ness thou wilt not re -

reu'n; mit Schät - zen al - ler Ge - gen - den und Zo - nen ist reich mein Schiff be -
pent; With trea - sure brought from ev' - ry clime and country my ship is rich - ly

la - den: willst du handeln, so sollst du si - cher dei - nes Vor - theils
la - den: Wilt thou bargain? Thou may'st be sure that thou wilt gain - er

p

Allegro moderato. (♩=50.)

Daland.

sein. Wie wun-der-bar! soll dei-nem Wort ich glau-ben?
 be. How won-der-ful! Can I be-lieve thy state-ment?

Hus.

Str. p dolce

Ein Un-ster-n, scheint's, hat dich bis jetzt ver-folgt. — Um dir zu
 A bale-ful star has fol-low'd thee till now; to give thee

p

from-men, biet' ich was ich kann: doch darf ich fra-gen, darf ich
 plea-sure glad-ly would I try; Yet may I ask thee, may I

Ob. p 3

Hus.

(The Dutchman makes a sign to the watch on his ship, whereupon they bring a chest to shore.)

The Dutchman.

fra-gen, was dein Schiff ent-hält? Die sel-ten-sten der
 ask thee what thy ship con-tains? A store of rar-est

VI. p

Wind.

Schä-tze sollst du seh'n, — kost-ba-re Per-len,
 trea-sures shalt thou see, pearls rich and cost-ly,

p

Cello.

e-
stones

-delstes Ge - stein.
beyond com - pare.

Blick hin,
Be - hold,

und ü - ber - zeu - ge dich vom
and so con - vince thyself how

Wer-
great

-the des
is their

Prei - ses,
val - ue.

den ich für ein gast - lich
All these for a friend - ly

(Looking at the contents of the chest with wonder.)

Daland.

Dach dir bie - te! Wie? Ist's mög - lich? Die - se Schätze!
roof I give thee. What? A - mazement! All these treasures!

cresc. *Str. & Wind.*

Wer ist so reich, den Preis da - für zu
Who has the wealth the price for them to

fl. *f Wind sustain.*

The Dutchman.

bie - ten? Den Preis? So - e - ben hab' ich ihn ge - nannt; —
of - fers? The price? the price al - rea - dy have I nam'd,

p Str.

dies für das Ob-dachei - ner einz' - gen Nacht! Doch, was du
 All these for shel-ter for a sin - gle night! Nay, what is

Ob. & Clar. *Fl.*
Wind. *fp* *p* *p*

siehst, ist nur der klein-ste Theil von dem, was mei - nes
 there is but the small-est part of that which in my

Schif - fes Raumver-schliesst. Was frommt der Schatz? Ich ha - be we - der
 ves - sel's hold is stor'd. What good to me? me, that have neither

molto ritenuto. *ten.*
Cl. & Bssn. *p* *pp Str.*

Weib, noch Kind, und mei-ne Hei-math find' ich nie!
 wife nor child: my na-tive land I ne'er shall find.

ten. *a tempo.*
pp *p* *VI.* *p*

All' mei-nen Reich - thum biet' ich dir,
 All these my rich - es give I thee, *Wind.*

Str. cresc.

ritard. ad lib. Più animato. ($\text{♩} = 66.$)

wenn bei den Dei - nen du mir neu - e Hei-math giebst.
If thou wilt grant me now with thee to find a home.

f *Str. p* *p* *cresc.*

Daland. **The Dutchman.**

Was muss ich hö - ren! Hast du ei-ne Tochter?
 What dost thou tell me? Hast thou a daughter?

Allegretto

p

Daland. \sharp^2 **The Dutchman.** \sharp^2

Für-wahr, ein treu-es Kind. Sie sei mein Weib!
 I have, a lov-ing child. Let her be mine!

più cresc. \sharp^2 *f Wind.* \sharp^2

Allegro giusto. (♩ = 66.) Daland. (joyful, yet perplexed.)

Wie? Hör' ich recht? Mei-ne
What? did he ask for my

Toch-ter sein Weib? Er selbst spricht aus den Ge-dan-ken! Fast fürcht' ich, wenn unent-
daughter as bride? 'Twas he who made me the of-fer! I am a-fraid, if I

p

pp

Ach! oh - ne
Ah! nei - ther

schlossen ich bleib', er müsst' im Vor - sa - tze wan - ken.
do not de - cide, He may with - draw such a prof - fer!

poco cresc. *mf* *p* *Hr.* *Vl.* *p sempre.* *Str. & Hr.*

Weib, oh - ne Kind bin ich, — nichts fes - selte
wife nor child have I, Naught to the

Wusst' ich, ob ich wach' o - der träu - me!
Stay, now, am I sleep - ing or wak - ing?

mich an die Er - de! Rast - los ver-
world that can bind me, Cease - less - ly

Kann ein Ei - dam will - kom - me - ner sein?
Is there an - y one more to my mind?

folg - te das Schick - - sal mich, die Qual - nur
 fol - low'd by fate I fly, Mis - for - tune
 Ein Thor, wenn das Glück ich ver - säu - - me!
 I err, such an of - fer not tak - ing;

war mir Ge - fähr - - te. Nie werd' ich die
 ev - er be - hind me. Since home I have
 Voll Ent - zü - cken schla - ge ich ein, voll Ent - zü - cken!
 I am hap - py, him thus to find, I am hap - py!

Hei - math er - rei - - - - - chen: zu
 none to re - ceive me, Of
 Wie? Hör' ich recht? Mei - ne Toch - ter sein Weib?
 What? does he ask for my daugh - ter as bride?

was frommt mir der Gü - ter Ge - Winn? Lässt
 what a - vail this wealth I have won? If
 — Er selbst spricht aus den Ge - dan - ken, er selbst spricht ihn
 'Tis he who made me the of - fer, who made me the

Red.
Hus.
cresc. Wind sustain.
mf
dim.
p
Fl.
Hus. & Bssn.

du zu dem Bund dich er - wei -
thou but thy daugh - ter wilt - give

aus. Fast fürcht' ich, wenn un - ent -
of - fer, I am a - fraid, if I

Str. cresc. - mf

chen, O! so nimm mei - ne Schä - tze da -
me, Oh! then make all my trea - sure thine

schlossen ich bleib', er müsst' im Vor - sa - tze
do not de - cide, He may with - draw such a

Fl. & Vl. p

hin! O! so nimm mei - ne Schä - tze da -
own! Oh! then make all my trea - sure thine

wan - ken, im Vor - sa - tze wanken; fast fürcht' ich, müsst' im Vor - sa - tze
prof - fer, withdraw such a proffer! Yes, he may withdraw such a

hin! Lässt du zu dem Bund dich er -
own! If thou but thy daugh - ter wilt

wan - ken. Wusst' ich, ob ich wach' o - der
prof - fer. Stay, now, am I sleep - ing or

Wind. mf Vl. & Bssn. p dolce.

wei - chen, o! so nimm mei - ne Schä - tze da -
give me, Oh, then make all my trea - sure thine

träu - me? Kann ein Ei - dam will - kom - me - ner
wak - ing? Is there an - y one more to my

Fl.

hin! Lässt du zu dem Bund dich er -
own! If thou but thy daugh - ter wilt

sein? Ein Thor, wenn das Glück ich ver -
mind? I err, such an of - fer not

Windbe.
mf *dim.* *pp*

wei - chen, o! so nimm, o! so
give me, oh, then make, oh, then

säu - me! Voll Ent - zü - cken,
tak - ing! I am hap - py,

Vl.
un poco string.

nimm mei - ne Schä - tze da - hin,
make all my trea - sure thine own,

voll Ent - zü - cken schla - ge ich ein,
I am hap - py him thus to find,

cresc.

poco riten.

o! oh! so then nimm make mei - ne
oh! then make all - my
voll I Ent - zu - - cken
I am hap - - py

*f Tutti.
poco riten.*

Schä - tze da hin!
trea - sure thine own!

schla - ge ich ein.
him thus to find.

f

dim.

p

Animato. (♩=60)

f Str. & Wind.

VI.

p

Wind.

3

Daland.

Wohl, Fremd-ling, hab' ich ei - ne schö - - ne
 Yes, *Fl.* strang-er, yes, I have an *Ob.* on - - ly

Hus. *p* *Str.* *dolce*

Toch-ter, mit treu-er Kin-des-lieb' er - ge - - ben
 daughter, Who gives her fa-ther all a daugh - - ter's

Fl. *Ob.* *Hus.* *p*

mir; sie ist mein Stolz, das höch - ste mei - ner
 love; She is my pride, the best of my pos -

Fl. *p*

Gü - ter, mein Trost im Un - glück, mei - ne Freud' im
 ses - sions, In grief my com - fort, and in mirth my

Ob. *p* *Fl.* *Hus.*

Glück, mein Trost im Un - glück, mei - ne Freud' im
 joy, in grief my com - fort and in mirth my

Ob. *Fl.* *Ob.* *mf* *p*

The Dutchman.

Glück. Dem Va - ter stets be - wahr' sie ih - re
joy. Her fa - ther still re - ceive her true af -

Str. *Wind sust.* *mf* *Hus.* *p*

Cello & D. Bass.

Lie - bel Ihm treu, wird sie auch treu dem Gat - ten
fec - tion! Love him, and she will love her hus - band

Hus. marc.

Daland.

sein. Du giebst Ju - we - len, un - schätz - ba - re Per - len, das
too. Thou giv - est jew - els, pearls of price - less va - lue; A

Fl. *p* *cresc.* *mf*

The Dutchman.

höch - ste Kleinod doch, ein treu - es Weib - Du giebst es
fair - er jew - el still, a faith - ful wife - Thou giv - est

p *Wind.* *f* *mf*

Daland.

mir? Ich ge - be dir mein Wort. Mich
me? I give thee here my word. I

f *p* *Str.* *fl.* *cresc.*

rührt dein Loos; frei - ge - big, wie du bist, zeigst
mourn thy lot; As thou art boun - ti - ful, thou

p add Wind.

E - del-muth und ho - hen Sinn du mir: den Ei - dam
show - est me thy good and no - ble heart; My son I

cresc. *f*

wünscht' ich so; und wär' dein Gut auch nicht so reich, wählt'
wish thou wert; and were thy wealth not half as great, I

f Tutti. *ff Wind.*

The Dutchman.
ich doch kei - nen An - dren! Hab' Dank!
would not choose an - oth - er! My thanks!

Tutti. *f* *dr* *fl.* *p*

Daland.
Werd' ich die Toch - ter heut' noch seh'n? Der näch - ste
Shall I thy daughter see to - day? The next fair

Wind. *fl.* *p Cl. & Bsn.* *Str.*

günst' - ge Wind bringt uns nach Haus; du sollst sie seh'n, und wenn sie dir ge -
wind will swift-ly bear us home; Thou'lt see her then, and if she pleases

p

The Dutchman.

fällt - So ist sie mein - wird sie mein En - gel sein?
thee - She shall be mine. Will she my an - gel be?

p (aside.)

pp Trombs & Tuba.
K-dr.

Allegro agitato. (♩=76)

Wenn aus der Qua-len Schreck - ge - wal - ten die Sehn - sucht
Oft, by un - ceas - ing tor - ment driv - en, My heart has

p *Bssn.* *Cl.* *cresc. Str.*

nach dem Heil mich treibt, ist mir's er - laub't, mich fest - zu -
long'd for rest and peace; Oh! would the hope at last were

f *fl.* *cresc.*

hal - ten an ei - ner Hoffnung, die mir bleibt?
giv - en That I thro' her might find re - lease!

Daland.

Ge - prie - sen seid, ge -
I thank the storm, I

sempre cresc.

Wenn aus der
Oft by un -

prie - sen seid, des Sturmes Ge - wal - ten, die ihr an die - sen Strand mich triebt!
thank the storm, which me far has driven, And on this rocky shore has cast!

f mf Wind. Str. Wind. Str.

Qua - len Schreck - ge - wal - ten die Sehn - sucht nach dem Heil mich
ceas - ing tor - ment driv - en, My heart has long'd for rest and

Fürwahr, blos hab' ich fest zu hal - ten, was sich so schön von selbst mir
In truth, good for - tune free - ly giv - en I must not lose, but hold it

p cresc. f dim. p

treibt,
peace;

giebt. Die ihn an die - se Kü - ste brach - ten, ihr Win - de, sollt ge -
fast. Ye winds, that to this coast have brought him, To you my heart - felt

mf Wind. Str. Wind.

ist mir's er - laub't, mich fest - zu - hal - ten an ei - -
 Oh! would the hope at last were giv - en That I

seg - net sein! Ja, wo - nach al - le Vä - ter
 thanks I pay. No fa - ther but had glad - ly

Str. *fp* *cresc.* *f*

- ner Hoff - nung, die mir bleibt? Darf
 thro' her might find re - lease! Dare

trach - ten, ein rei - cher Ei - dam, er ist mein! Blos hab' ich fest zu hal - ten,
 caught him, His wealth and he are mine to - day! Good for - tune free - ly giv - en

p *Ob. & Cl.* *f* *Cello.*

ich in je - nem Wahn noch schmach - ten, dass sich ein
 I in that il - lu - sion lan - guish, That thro' this

was sich so schön von selbst mir giebt,
 I must not lose, but hold it fast,

pp *p*

En - - gel gel mir er weicht?
 an - - gel pain will cease?

was sich so schön von selbst mir giebt! Ja, wo - nach
 I must not lose, but hold it fast! No fa - ther

Fl. & Vl. *pp*

Der Qua - len, die mein Haupt um
That af - - - ter this o'er - whelm - - - ing
al - le Vä - ter trach - ten, ein rei - cher Ei - dam, er ist
but had glad - ly caught him, His wealth and he are mine to -

nach - ten, er - sehn - tes Ziel hätt' ich er -
an - guish, I shall at - tain to last - ing
mein! Ein rei - cher Ei - dam, er ist
day! His wealth and he are mine to

reicht? Ach! oh - ne Hoff - nung, wie ich bin,
peace? Ah! all but hope - less though I be,
mein! Fl. & Cl.
day! *cresc. f* *cresc.* *mf*

— geb' ich mich doch der Hoff - nung zu hin! Ach!
— My heart still hopes that joy to see! Ah!
Für - wahr, blos hab' ich fest zu hal - ten,
In truth, good for - tune free - ly giv - en,
dim. *p* *f*

oh - ne Hoff - nung, wie ich bin,
all but hope - less though I be,

für - wahr, — blos hab' ich fest zu hal - ten, was sich so
in truth, — good for - tune free - ly giv - en I must not

p *cresc.* *Fl. & Ob.*

— geb' ich mich doch der Hoff - nung hin!
— My heart still hopes that joy to seel

schön von selbst mir giebt. Ge - prie - sen seid, des
lose, but hold it fast. I thank the storm, which

fl. *cresc.* *Wind. mf*

Ist mir's er - laubt, mich fest zu
O! would the hope at last were

Sturms Ge - wal - ten, die ihr an die - sen Strand mich triebt! Die
me - has - driv - en, And on this rock - y shore has cast! Ye

f *Str. p* *cresc.*

halten
giv - en, an ei - ner Hoff - nung, die mir bleibt?
That I thro' her might find re - lease!

ihn — an die - se Kü - ste brachten, ihr Win - de, sollt ge - seg - net sein.
winds, that to this coast have brought him, To you my heart - felt thanks I pay.

f *Wind & Str. mf* *p* *cresc.*

stringendo.

67

Ach! oh - ne Hoff - nung, wie ich bin, geb' ich mich doch der
Ah! all but hope - less though I be, My heart still hopes that

Ja, dem Mann mit Gut und ho - hem Sinn, geb' froh ich Haus und
Yes! if one both rich and no - ble be, Him guest and son I

f stringendo.

Hoff - nung hin, geb' ich mich doch, geb' ich mich
joy to see, that joy to see, my heart still

Toch - ter hin, geb' froh ich Haus und
glad - ly see, Him guest and son I

doch der Hoff - nung hin, oh - ne Hoff - nung, wie ich
hopes that joy to see! All but hope - less though I

Toch - ter hin, dem Mann mit Gut und ho - hem
glad - ly see, If one both rich and no - ble

p cresc.

bin, geb' ich mich doch der Hoff - nung hin,
be, My heart still hopes that joy to see,

Sinn, geb' froh ich Haus und Toch - ter hin,
be, Him guest and son I glad - ly see,

f Tutti.

geb' ich mich doch der Hoff - nung
my heart still hopes that joy - to

geb' froh ich Haus und Toch - ter
him guest and son I glad - ly

ff

Vivace, ma non troppo presto.

hin!
see!

hin!
see!

Vivace, ma non troppo presto. (♩ = 72.) (The storm is quite over, and the wind has changed.)

f Tutti. Wind sustain. sempre f Fl. & Cl.

Steersman (on board.)

Süd - wind! Süd - wind!
South wind! South wind!

Chorus of Sailors (waving their caps.)

Hal - lo - ho!
Hal - lo - ho!

Tutti.

Fl. & Cl.

„Ach, lie - ber Süd - wind, blas' noch mehr!"
 "O kind - ly south wind, yet blow fair!"

Ho - ho - he!
 Yo - ho - hey!

f dim.
K.-dr.

ff Tutti.

Hal - lo - ho!
 Hal - lo - ho!

Hal - lo - ho!
 Hal - lo - ho!

Ha - lo - ho, ho, ho,
 Hal - lo - ho, ho, ho,

*Cl. Bssn.
 & Cello.*

Fl.

Daland.

Du siehst, das Glück ist gün - stig
 Be - hold, how for - tune fa - vors

ho!
 ho!

p
Str. & Hns.

dir; thee, der Wind ist gut, die See in Ruh'.
The wind is fair, and calm the sea,

Fl. & Cl.

p

So - gleich die An - ker lich - ten wir,
Forth - with the an - chor let us weigh,

Add Wind.

p

und se - geln schnell der Hei - math zu.
And swift - ly sail for home to - day.

p

The Dutchman.

Darf ich dich bit - ten, so se - gelst du vor - an; der
If I might ask thee, do thou first put to sea; Though
Sailors (weighing anchor, and setting sail.)

Ho, ho, ho, ho! Hal - lo -
Ho, ho, ho, ho! Hal - lo -

Str.

p *Hus*

Cello & Bssn.

Wind fair ist frisch, doch mei-ne Mann - schaft müd! - Ich
 the wind, my crew are wea - ry all; So

he! hey! Hal-lo he! Hal-lo he! Hal-lo he! Hal-lo he! Hal-lo he!
 Hal-lo hey! Hal-lo hey! Hal-lo hey! Hal-lo hey! Hal-lo hey!

p

gönn' ihr kur - ze Ruh', und fol - ge dann. **Steersman.**
 let them rest a while, then fol - low thee.

Hal-lo - he!

he! hey! Hal-lo he! Hal-lo he! Hal-lo he! Hal-lo he!
 Hal-lo hey! Hal-lo hey! Hal-lo hey! Hal-lo hey!

Ob. Cl. Hns. & Bssn. p

Daland.**The Dutchman.**

Doch, un-ser Wind? Er bläst noch lang' aus Süd'. Mein Schiff ist
 Yes, but the wind? 'Tis not a wind to fall. My ship is

Hal-lo - ho! Hal-lo - ho, ho! Hal-lo - ho, ho!
 Hal-lo - ho! Hal-lo - ho, ho! Hal-lo - ho, ho!

Hns. & Trombs.

mf *p*

K-dr.

schnell, es holt dich si-cher ein. Daland.
 swift, and thine will o-ver-take.

Du glaubst? Wohlan, es mö-ge denn so
 In-deed? 'Tis well; then follow in my

Hns. & Trombs.
p *Str.* *cresc.*
K-dr. mf

sein! Leb' wohl!— Mög'st heu-te du mein Kind noch
 wake! Fare-well!— To-day wilt thou my daughter

Cl. Bssn. & Hns. f *Str. pp poco riten.*

The Dutchman.

Daland (going on board his ship.)

seh'n! Ge-wiss! Hei! Wie die Se-gel schon sich
 see? I will! *a tempo.* Hey! How the sails are fill-ing

p *Str. & Wind. p* *cresc.* *Fl. & Cl.*

Ad.

(He gives a signal on the whistle.)

bläh'n! Hal-lo! Hal-lo! Frisch.
 free! Hal-lo! Hal-lo! Come,

Wind sustain. più cresc. *f*

Jungen, grei-fet an!
sail-ors, work a-way!

Maestoso.

ff Tpts. & Trombs.

Sailors (setting sail, and singing.)

TENORS. *ff*

Mit Ge-wit-ter und Sturm aus
Thorough thunder and storm, from

fer-nem Meer, mein Mä-del, bin dir nah!
dis-tant seas, My maid-en, I am near;

BASSES.

Mein Mä-del, bin dir nah!
My maid-en, I am near;

f Wind.

ff Tutti.

Hur-rah! Ü-ber thurm-ho-he Fluth vom
Hur-rah! O-ver tow-er-ing waves with

Hur-rah!
Hur-rah!

Sü - den her, mein Mä - del, ich bin da!
south-ern breeze, My maid - en, I am here!

Mein Mä - del, ich bin da!
My maid - en, I am here!

ff Wind. *ff Tutti.*

Hur - rah! Mein Mä - del, wenn nicht
Hur - rah! My maid - en, were no

Hur - rah! Mein Mä - del, wenn nicht
Hur - rah! My maid - en, were no

ff Un poco ritenuto. *ff Wind.* *Un poco ritenuto. (♩ = 112.)*

Süd-wind wär', ich nim-mer wohl käm' zu dir; ach, lie - ber Süd-wind,
southwind here, I nev - er could sail to thee; O kind-ly south wind,

Süd-wind wär', ich nim-mer wohl käm' zu dir; ach, lie - ber Süd-wind,
southwind here, I nev - er could sail to thee; O kind-ly south wind,

Str.

Tempo I.

blas' noch mehr! Mein Mä - del ver - langt nach mir!
 yet blow fair! My maid - en, she longs for me!

Ho, ho,
 Ho, ho,

blas' noch mehr! Mein Mä - del ver - langt nach mir!
 yet blow fair! My maid - en, she longs for me!

Ho, ho,
 Ho, ho,

Tempo I.

ho! Jo - lo - ho! Ho, ho, ho, ho, ho! Ho, ho,
 ho! Yo - lo - ho! Ho, ho, ho, ho, ho! Ho, ho,

ho! Jo - lo - ho! Ho, ho, ho, ho, ho! Ho, ho,
 ho! Yo - lo - ho! Ho, ho, ho, ho, ho! Ho, ho,

ho! Jo - lo - ho, ho, ho, ho, ho, ho,
 ho! Yo - lo - ho, ho, ho, ho, ho, ho,

ho! Jo - lo - ho, ho, ho, ho, ho, ho,
 ho! Yo - lo - ho, ho, ho, ho, ho, ho,

ho! ho! ho! ho! ho! ho!

f Tutti.

(The Dutchman goes on board his ship.) (The curtain falls.)

The musical score is written for piano and consists of several systems of staves. The notation includes complex figures with octaves (marked with '8') and sixths (marked with '6'). Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The score concludes with the instruction *sempre f* and a final *ff* marking. The piece ends with a double bar line.

End of Act I.

Act II.

77

No 5. Introduction.

Piccolo, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Ophicleide, Kettle-drums in B flat and F, & Strings.

Allegro vivace. (♩ = 63)

Piano.

ff Ob. Cl. Bssn. Hns. & Trmbns.

Str.

Fl.

ff

Wind. sust.

ff Tutti.

ff

ff

ff

The musical score is written for piano and orchestra. It consists of seven systems of staves. The piano part is written in the left hand of the grand staff, and the orchestra part is written in the right hand. The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

The first system features a piano introduction with a bass line marked with a '6' and a treble line with a '2'. The dynamics are marked *sempre f*. The second system continues the piano introduction with a *f* marking and a *Hus.* marking. The third system introduces the orchestra with *Wind.*, *dim.*, *p*, *Hus.*, *Str.*, *p*, *Ob. & Cl.*, *Trombs. sust.*, and *Str.*. The fourth system features a *Str.* marking and a *Bssn. & Cello.* marking. The fifth system features a *Ob.* marking and a *Str.* marking. The sixth system features a *Hus.* marking and a *sempre più p* marking. The seventh system features a *pp* marking and a *Tur.* marking.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The text "(The curtain rises.)" is written above the final system.

No 6. Spinning-Chorus.

79

(A large room in Daland's house; on the side-walls pictures of sea-subjects, charts, &c.; on the further wall the portrait of a pale man, with a dark beard, in black Spanish garb. Mary and the maidens are sitting about the fireplace, and spinning. Senta, leaning back in an arm-chair, is absorbed in dreamy contemplation of the portrait on the further wall.)

Allegretto. (♩ = 66.)

Piano.

pp Str. Hns. & Bsn.

Chorus of Maidens.
SOPRANOS.

Summ' und brumm', du gu-tes
Hum, hum, hum, goodwheelbe

Räd - - - chen,
whirl - - - ing,

ALTOS.

Summ' und brumm', du gu-tes
Hum, hum, hum, goodwheelbe

Räd - - - chen,
whirl - - - ing,

Ob. & Cl.

mun - ter, mun - ter
Gai - ly, gai - ly

dreh' dich um!
turn thee round!

mun - ter, mun - ter
Gai - ly, gai - ly

mun - ter dreh' dich um!
gai - ly turn thee round!

Hns.

Spin - ne, spin - ne tau - send Fäd - - - chen,
Spin, spin, spin, the threads be twirl - - - ing,

Fl. & Picc.

gu - tes Räd - chen, summ' und brumm'! Mein
Turn, good wheel, with hum - - - ming sound! My

gu - - - tes Räd - chen, summ' und brumm'! Mein
Turn, good wheel, with hum - - - ming sound! My

un poco ritenuto.

Schatz ist auf dem Mee-re draus, er denkt nach Haus an's from-me Kind; mein
love now sails on dis-tant seas; His faith-ful heart for home doth yearn; Couldst

un poco ritenuto. (♩ = 50.)
Fl. & Cl.

ben tenuto.

cresc. *dim.* *ritard.*
gu - tes Rädchen, braus' und saus'! Ach, gäb'st du Wind, er käm' ge-schwind! Ach,
thou, good wheel, but give the breeze, My love would soon to me re - turn! My

cresc. *dim.* *ritard.* *Cl.*
cresc. f *dim.* *p ritard.*

pp a tempo.

gäb'st du love would Wind, soon er käm' ge - schwind! to - me re - turn!

f *cresc.*

Spinnt! Spin! *a tempo.* Spinnt! Spin, Spinnt! spin,

f *Tutti.* *p* *Str. Hns. & Bssn.* *cresc.*

f Flei - - ssig, Mäd - chen! spin we du - ly! *p* *cresc.*

f Flei - - ssig, Mädchen! Brumm'! Summ! spin we du - ly! Hum, hum,

f *Fl. Ob. & Cl.* *p* *cresc.*

f gu - - tes Räd - chen! Tra - la ra, la la la la la! wheel, go tru - ly! Tra - la ra, la la la la la!

f gu - - tes Rädchen! Spinnt! flei - ssig, Mädchen! wheel, go tru - ly! Spin, spin we du - ly,

Tra - la ra, la la la la la! Tra - la ra, la la la la la!
Tra - la ra, la la la la la! Tra - la ra, la la la la la!

Brumm', gu - tes Rädchen! Spinnt! spinnt flei - ssig, Mädchen!
Hum, wheel, go tru - ly! Spin, spin spin we du - ly,

la la la la la!
la la la la la!

flei - ssig, Mäd - chen, spinnt!
spin we du - ly, spin!

ff Tutti.

8

Mary.

Ei! Flei - ssig,
Ah! du - ly,

Ob. Cl. & Bsn.

Str. p

flei - ssig! Wie sie spin - nen!
du - ly are they spin - ning!

Will je - de
Each girl a

Fl.

poco cresc.

Cello.

sich den Schatz ge - win - nen!
sweet-heart would be win - ning!

The Maidens.

Frau Dame

Frau Dame

Ob. & Cl.

Bsn.

Str. p

6

6

6

6

Ma - ry, still! Denn wohl ihr wisst, das Lied noch
 Ma - ry, hush! For well you know Our song as

Vl.
poco cresc.

Cello.

nicht zu En - de ist! Ihr wisst, das
 yet must on - ward go. You know, Our

Ob. *Fl.*
Hus. & Bssn. sustain.
p

Mary.
 So sing! Dem
 Then sing! Yet

Lied noch nicht zu En - de ist!
 song as yet must on - ward go.

cresc. *dim.* *Vl.*

(to Senta.)
 Räd - chen lässt nicht Ruh. Du a - ber, Sen - ta, schweigst da -
 ply a bu - sy wheel. But wherefore, Sen - ta, art thou

p *f* *Vl. & Tr.* *pp*

Cello

zu?
still?

The Maidens.

Summ' und brumm', du gu - tes
Hum, hum, hum, good wheel, be

p *Str. & Wind.*

Räd - chen, mun - ter, mun - ter, dreh'
whirl - ing, Gai - ly, gai - ly turn

Räd - chen, mun - ter, mun - ter, dreh' dich
whirl - ing, Gai - ly, gai - ly turn thee

Ob. & Cl.

dich um! Spin - ne, spin - ne, tau - send
thee round! Spin, spin, spin, the threads be

um! Spin - ne, spin - ne tau - send
round! Spin, spin, spin, the threads be

Hr. *p*

Fäd - chen, gu - tes Rädchen, summ'
twirl - ing, Turn, good wheel, with hum -

Fäd - chen, gu - tes Rädchen,
twirl - ing, Turn, good wheel, with

Fl. & Picc.

85

un poco riten.

und brumm'! Mein Schatz da draussen auf dem Meer, in
 ming sound! On dis-tant seas my love doth sail; In

summ' und brumm'! Mein Schatz da draussen auf dem Meer, in
 hum ming sound! On dis-tant seas my love doth sail; In

Ob. & Cl.

un poco riten. ben tenuto

The musical score is for a piece titled "The South-ern Lands". It is written for voice and piano. The key signature has three sharps (F#, C#, G#), and the time signature is 2/4. The score is divided into two systems, each with a vocal line and a piano accompaniment line.

Vocal Line:

- First System:**
 - Sü - den er viel Gold ge - winnt; ach, gu - tes Räd - chen, saus' noch mehr! Er
 - south - ern lands much gold he wins; Then turn, good wheel, nor tire, nor fail! The
- Second System:**
 - Sü - den er viel Gold ge - winnt; ach, gu - tes Räd - chen, saus' noch mehr! Er
 - south - ern lands much - gold he wins; Then turn, good wheel, nor tire, nor fail! The

Piano Accompaniment:

- First System:** The piano part consists of a steady eighth-note accompaniment in the right hand and a more active eighth-note pattern in the left hand.
- Second System:** The piano part continues with similar patterns, featuring a *p* (piano) dynamic marking in the first measure and a *cresc.* (crescendo) marking in the second measure.

Lyrics:

The lyrics are in German and English. The German lyrics are: "Sü - den er viel Gold ge - winnt; ach, gu - tes Räd - chen, saus' noch mehr! Er". The English lyrics are: "south - ern lands much gold he wins; Then turn, good wheel, nor tire, nor fail! The".

dim. *ritard.* *pp* *f*

gibt's dem Kind, wenn's flei - ssig spinn! Er gibt's dem Kind, wenn's flei - ssig
gold for her who du - ly spins! The gold for her who du - ly

dim. *ritard.* *f*

gibt's dem Kind, wenn's flei - ssig spinn! Spinn!
gold for her who du - ly spins! Spin!

Cl. *dim.* *p* *ritard.* *Tempo I* *f* *Tutti.*

spinn! spins!

cresc.

Spinn! Spin!

f

Flei Spin

f

ssig, we

Mäd - chen! du - ly!

f

ssig, we

Mäd - chen! du - ly!

f

Fl. Ob. Cl.

f

Str. Hrs. & Bsns.

cresc.

cresc.

f

Gu - tes Räd - chen!
Wheel, go tru - ly!

Brumm'! Summ', gu - tes Räd - chen!
Hum, hum, wheel, go tru - ly!

cresc.

f

Tra - la ra, la la la la la!
Tra - la ra, la la la la la!

Spinnt
Spin,

flei - ssig, Mäd - chen!
spin we du - ly!

Brumm',
Hum,

gu - tes Räd - chen!
wheel, go tru - ly!

Tra - la ra, la la la la la!
Tra - la ra, la la la la la!

Spinnt! Spinnt
Spin, spin,

flei - ssig, Mäd - chen!
spin we du - ly,

Flei - ssig, Mäd - chen,
spin we du - ly,

spinnt!
spin!

f

8

ff Tutti.

Mary. (to Santa)

Du
Thou

bö - ses Kind! Wenn du nicht spinnst, vom
care - less girl! Wilt thou not spin? Thy

Schatz du kein Geschenk ge - winnst.
lov - er's gift thou wilt not win.

The Maidens.

Sie hat's nicht Noth, dass sie sich eilt; ihr
She has no need to work as we; Her

Sie hat's nicht Noth, dass sie sich eilt; ihr
She has no need to work as we; Her

Ob. & Cl.

Bssn.

Cello.

Schatz nicht auf dem Mee-re weilt: bringt er nicht Gold, bringt er doch Wild, man
lov - er sails not on the sea; He brings her game, he brings not gold; One

Schatz nicht auf dem Mee-re weilt: bringt er nicht Gold, bringt er doch Wild, man
lov - er sails not on the sea; He brings her game, he brings not gold; One

cresc.

(laughing.)

weiss ja, was ein Jä-ger gilt! Ha ha ha ha ha ha ha! ha!
 knows the worth of hun-ters bold! Ha ha ha ha ha ha ha! ha!

più f *Wd. Thr. ff* *Ob. Cl. pp Bssn. & Hns.* *Hns. & Bssn.* *Più lento.*

(Senta sings softly to herself.)

Mary.

Tempo 1.

Da seht ihr! Im-mer vor dem
 You see her! Still be-fore that

pp *Str.*

Bild! facel! Willst du dein gan- zes jun- ges
 face! Why wilt thou dream a- way thy

Wind. *pp*

Le- ben ver- trau- men vor dem Kün- ter- fei?
 girl- hood With gaz- ing at that pic- ture so?

pp

Senta. (without changing her position.)

Was hast du Kun-de mir ge- ge- ben,
 Why hast thou told me of his sor- rows?

Ob. pp Bssn. *pp* *Fl.*

(sighing.)

was mir er - zäh-let, wer er sei? Der ar - me Mann!
His hap-less fate why did I know? The wretched man!

Mary.
Gott sei mit
Be God thine

Ob. *Hr.*
pp Fl. & Cl. *p Str.* *Bssn. cresc.*

dir!
aid!

The Maidens. Ei, ei! Ei, ei! Was hö - ren wir!
A - ha! A - ha! What's that she said?

Ei, ei! Was hö - ren wir! Sie
A - ha! What's that she said? Her

Fl. *f* *p* *Fl.*

Sie seuf - zet um den blei - chen
Her sighs are for the gha - st - ly

seuf - zet um den blei - chen
sighs are for the gha - st - ly

cresc. *Wind sust.*

Mary.

Den Kopf ver - liert sie noch dar - um!
I fear that she will lose her mind!

Mann!
man!

Da sieht man,
'Tis brood - ing

Ob.
p

Fl.
cresc.

Nichts hilft es, wenn ich täg - lich
To chide her does no good, I

was ein Bild doch kann!
makes her look so wan!

Ob.
p

f

brumm! Komm! Sen-ta! Wend'dich doch her - um!
find! Come! Sen-ta! wilt thou turn a - round!

Str.

f

Fl.
p

The Maidens.

Sie hört euch nicht!
She hears you not!

Sie ist ver - liebt! Sie ist ver -
She is in love! She is in

Sie hört euch nicht!
She hears you not!

liebt!
love!

ver - liebt!
in love!

Ei ei! Ei ei!
A - ha! a - ha!

Sie ist ver - liebt!
She is in love!

Ei ei!
A - ha!

Ei ei! Ei
a - ha! a -

Wenn's nur nicht Hän - del giebt! Denn E - rik hat gar hei - sses Blut, - dass
No an - ger pray it move! For E - rik has a tem - per hot, And

ei! Wenn's nur nicht Hän - del giebt! Denn E - rik hat gar hei - sses Blut, - dass
ha! No an - ger pray it move! For E - rik has a tem - per hot, And

er nur kei - nen Scha - den thut! Sagt nichts!
 if he's hurt, will bear it not! Say naught!

f

dim.

Tr.

f

er schießt sonst, wuth - ent - brannt, den Ne - ben-buh - ler
 Lest in a rage he fall, And shoot his ri - val

f

p

Ob. Cl. Bssn. & Hrs.

(laughing).

von der Wand! Ha ha ha ha ha ha ha!
 from the wall! Ha ha ha ha ha ha ha!

ha! Sagt nichts! Ha ha ha ha ha ha
 ha! Say naught! Ha ha ha ha ha ha

p

f

ff

Str.

p

ff

p *f*

ha! Sagt nichts! Ha ha ha ha ha ha ha! ha!
 ha! Say naught! Ha ha ha ha ha ha ha! ha!

p *ff* *f Str.*

O schweigt!
 Be still

Mit eu - rem tol - len La - chen wollt ihr mich
 with all your fool - ish jesting! My tem-per

Wind. *Str.*

(The maidens sing as loud as possible, and turn their spinning-wheels with great noise, so as to give Senta no opportunity of chiding them.)

ernstlich bö - se ma - chen?
 are you bent on test - ing?

ff

Summ' und brumm', du gu - tes Räd -
 Hum, hum, hum, good wheel, be whirl -

Ob. & Cl. *ff Str. & Wind.* *Fl. & Picc.*

- chen, mun - ter, mun - ter dreh' dich
- ing, Gai - ly, gai - ly turn thee

- chen, mun - ter, mun - ter dreh' dich um!
- ing, Gai - ly, gai - ly turn thee round;

um! round;
Spin - ne, spin - ne tau - send Fäd -
Spin, spin, spin, the threads be twirl -

Spin - ne, spin - ne tau - send Fäd -
Spin, spin, spin, the threads be twirl -

- chen! Gu - tes Räd - chen, summ' und
- ing, Turn, good wheel, with hum - ming

- chen! Gu - tes Räd - chen, summ' und
- ing, Turn, good wheel, with hum - ming

O, macht dem dum-men Lied ein En-de, es
 Oh! Make an end of all this sing-ing! Your
 brumm'! sound!
 brumm'! sound!

f *VI.*

brummt und summt nur vor dem Ohr!
 hum, hum, hum, quite tires my ear.

f *Str.*

Wollt ihr, dass ich mich zu euch wen-de, so sucht was
 If me you would your way be bring-ing, Pro-vide some

p *Cello.*

Bes-se-res her-vor!
 bet-ter thing to hear!

The Maidens. Gut! Singe
 Well! sing thy

Ob. *p* *VI.* *p*

Senta

Hört, was ich ra - the: Frau Ma - ry
 Much would I ra - ther Dame Ma - ry

du!
 self!

Cl.
p
Hr.

singt uns die Bal - la - de.
 sang to us the bal - lad. Mary.

Be - wah - re Gott! Das fehl - te
 I'd ra - ther not at - tempt the

Ob.
fp
Str.
mf
Hrs.
sp

mir! Den flie - gen - den Hol - län - der lasst in Ruh!
 thing! The Fly - ing Dutch - man, let him be!

Vi. marc. ma p
Bssn.
pp
Cl. Bssn. & Hrs.

Senta.
 Wie oft doch hört' ich sie von dir!
 The song I oft have heard you sing!

Be - wahre Gott! Das fehl - te
 I'd rather not at - tempt the

Vi.
Str.
Bssn.
crese.

Ich sing' sie selbst! Hörst, Mäd-chen,
I'll sing my - self! Hark, then, to

mir!
thing!

Wind sustain.

Str. pizz.

pp Wind.

zu! Lasst mich's euch recht zu Her-zen füh-ren: des Ärm-sten
me! A tale of sor-row I se-lect you: His wretch-ed

pp Str. arco.

Red.

Loos, es muss euch rüh-ren!
fate— it must af-fect you!

The Maidens.

Uns ist es
Weil, let us

VI.

Hus.

Wind sustain.

Cello.

Senta.

Merkt auf die Wort?
Mark ye the words!

recht!
hear!

Dem
And

più p

Mary. (peevishly.)
Ich spin - ne
I'll spin a -

Spinn- -rad
we will Ruh'!
rest!

fort!
way!
Cl.

(The maidens move their seats
nearer to the arm-chair, after they

Cello & Bssn.

have put aside their spinning-wheels, and group themselves round Senta. Mary remains sitting
where she was, and goes on spinning.)

Str. *pp*

Bssn.

ppp

No 7. "A ship the restless ocean sweeps."

99

Ballad.

Allegro ma non troppo. (♩=63.)

Piano.

Wood sustain. f ben marcato.

Cello, D. Bass. Bssn. & Oph. ff

ff Tutti.

ff Str.

Senta. (in the arm-chair.)

p

Jo - ho - hoe! Jo - ho - ho - hoe! Ho -
Yo - ho - hoe! Yo - ho - ho - hoe! Yo -

dim.

Wind. p

ho - hoe! Jo - hoe! Traft ihr das Schiff im Mee-re an, blut -
ho - hoe! Yo - hoe! A ship the rest - less o-cean sweeps; Blood -

mf

Str. Ob. Cl. p Bssn. & Hns. mf

roth die Se - gel, schwarz der Mast? Auf ho - hem Bord der
red her sails, and black her masts; Her pal - lid cap - tain

p

mf

p

blei-che Mann, des Schif - fes Herr, wacht oh - ne Rast!
nev - er sleeps, But watch - ful glanc - es round him casts.

Hui! Wie saust der Wind! Jo-ho-he!
Hui! The wind is shrill! Yo-ho-hey!

*fp Wind sustain.
Str.*

Jo-ho-he! Wie pfeift's im
Yo-hohey! The wind is

Tau! shrill! Jo-ho-he! Hui! Wie ein
Yo-hohey! Yo-hohey! Hui! Like an

Pfeil fliegter hin, oh - ne Ziel, oh - ne Rast, oh - ne Ruh!
ar - row he flies, without aim, without rest, without end!

dim.

Più lento. (♩=100.)

Doch kann dem
Yet this the

dim. *p Wind.* *p Ob. Cl. Bssn. & Hrs.*

Tru. # *

bleichen Man - ne Er - lö - sung ein - stens noch wer - den, fänd' er ein
pal - lid man from his life - long curse may de - liv - er, Find he a

pp *pp* *p*

Weib, das bis in den Tod ge - treu ihm auf Er - den!
maid - en, faith - ful and true, to love him for ev - er.

Ach! Wann wirst du, blei - cher See - - - mann, sie
Ah! might - est thou, pal - lid sea - - - man, but

Ob. *pp* *Str.*

fin - den? Be - tet zum Him - mel, dass bald ein
find her! Pray ye, that heav'n may soon At his

pp

(Towards the end of the verse, Senta turns toward the picture. The maidens listen with interest. Mary has left off spinning.)

Tempo I.

Weib Treu - e ihm halt!
need grant him this boon.

p marcato. Tutti. cresc. f dim. p

Bei bö - sem Wind und Stur - mes - wuth um -
A - gainst a tem - pest's ut - most wrath A -

mf Str. Ob. Cl. p Bsn. & Hrn.

se - geln wollt' er einst ein Cap; er flucht' und schwur mit
round The Cape he once would sail. He curs'd, and swore a

p mf p

tol - lem Muth: „in E - wig - keit lass' ich nicht ab!“
fool-ish oath: „Be-fall what may, I will pre-vail!“

mf p ff

Hui! Und Sa - tan hört's! Jo-ho-he!
Hui! And Sa - tan heard! Yo-ho-hey!

fp Wind sustain. Str. p

Jo-ho-he!
Yo-ho-hey!

Hui! _____ nahm ihm bei'm
Hui! _____ He mark'd his

fp

Wort!
word!

Jo-ho-he!
Yo-ho-hey!

Jo-ho-he!
Yo-hohey!

Hui! _____ Und ver -
Hui! _____ And con -

p *mf*

dammt zieht er nun durch das Meer, ohne Rast, ohne Ruh!
demn'd him to sail on the sea without aim, without end!

dim. *f*

Più lento. (♩ = 100.)

Doch, dass der ar - me Mann noch Er -
Yet this the wretched man from his

dim. *Wind p* *p Ob. Cl. Bssn. & Hns.* *pp*

Ed. *

lö - sung fän - de auf Er - den, zeigt' Gottes En - gel an, wie sein Heil ihm einst könne
 life-long curse may de - liv - er, Would but an angel shew him the way his bondage to

p

wer - den: ach! Könn - - test du, blei - cher
 sev - er. Ah! might - - est thou, pal - lid

The Maidens (with emotion.)

pp Ach! Könn - - test du, blei - cher
pp Ah! might - - est thou, pal - lid

Ob.
pp

Str.

See - - - mann, es fin - den! Be - tet zum
 sea - - - man, but find it! Pray ye, that

See - - - mann, es fin - den! Be - tet zum
 sea - - - man, but find it! Pray ye, to

pp

Tempo I.

Him-mel, dass bald ein Weib Treu-e ihm halt!
 heav'n may soon At his need grant him this boon!

Him - - - mel!
 heav - - - en!

Tutti. marcato

Senta (who, at the second verse, has risen from the chair,

Vor An - - ker al - - le
 He goes on shore when

f dim. p Str. Ob Cl. f Bssn. & Hns. p

Ad. *

comes forward with increasing agitation.)

sie - ben Jahr' ein Weib zu frein, geht er an's Land; er
 seven years end; A wife he seeks, the land a-round; But

f p più p

frei - te al - le sie - ben Jahr', noch nie ein treu-es Weib er fand.
 where - so-e'er his steps he bend, For him no faithful wife is found.

poco riten. più rit. lento a tempo

riten. Str. più rit. pp lento a tempo ff

Allegro.

Hui! „Die Se - gel auf!“ Jo-ho - he!
 Hui! „Un-furl the sails!“ Yo-ho - hey!

fp Wind sustain *p*

Jo-ho - he! Hui! „Den An - ker
 Yo-ho - hey! Hui! „The anch - or

fp

los!“ Jo-ho - he! Jo-ho - he! Hui! „Fal - sche
 weigh!“ Yo-ho - hey! Yo-ho - hey! Hui! „Faithless

p *fp* *accel.*

Lieb, fal-sche Treu! Auf, in See, oh-ne Rast, oh-ne Ruh!“
 love, faithless troth! To the sea, without aim, without end!”

dim. *f*

(Senta, exhausted, sinks back in the chair. After a deep pause, the maidens go on singing softly.)

dim. *Wind p*

Rev. *

Chorus of Maidens.

Molto più lento.

SOPRANO I.

Ach! Wo weilt sie, - die dir Got-tes En - gel einst kön-ne zei - gen?
 Ah! where is she, to whose lov-ing heart the an - gel may guide thee?

SOPRANO II.

Ach! Wo weilt sie, — die dir — treu ei - gen?
 Ah! where is she? — the an - - gel guide thee!

ALTO.

Molto più lento. (♩ = 88.)

pp

Wo triffst du sie, die bis in den Tod dein blie-be treu ei - gen?
 Where lin - gers she, thine own un-to death, what - ev - er be - tide thee?

pp

Die Got - tes En - gel dir — kön - ne zei - gen?
 Thine be her heart, what - e'er may be - tide thee!

pp

Senta (carried away by a sudden inspiration, and springing up from the chair.)

Allegro con fuoco. (♩ = 80.)

Ich sei's, die dich durch ih-re Treu' — er - lö - se!
 I would be she, who by her love — will save thee!

f Str. & Wind.

ad lib.

Mög' Got - tes En - gel mich dir zei - gen! Durch mich sollst du das
O may the an - gel hith - er guide thee. Thro' me may new-found

piu f

colla parte.

a tempo.

Heil _____ er - rei -
joy _____ be - tide _____

a tempo.

f Tutti.

f

_____ chen, das Heil _____
thee, may joy _____

ff

_____ er - rei -
be - tide _____

Mary.

chen!
thee!

Hilf Himmel!
Heav'n help us!

Sen - ta!
Sen - ta!

The Maidens (springing up terrified.)

Hilf Himmel!
Heav'n help us!

Sen - ta!
Sen - ta!

Sen - ta!
Sen - ta!

f *piu f*

Erik (who has entered the door, and has heard Senta's outcry.)

Sen - ta! Willst du mich ver - der - ben?
Sen - ta! Wouldst thou then for - sake me?

The Maidens.

Helft, E - rik, uns!
Help, E - rik, help!

Helft, E - rik,
Help, E - rik,

ff *Wind.* *Str.* *p* *Wind sustain.* *cresc.*

Red. *

Mary.

Ich fühl' in mir das Blut ge -
This out - burst fills my heart with

Sie ist von Sin - nen!
This must be mad - ness!

uns! Sie ist von Sin - nen!
help! This must be mad - ness!

f *dim.* *p*

rin - nen! Ab - scheu - lich Bild, du sollst hin -
sad - ness! Ab - hor - red pic - ture, out you

piu p *Str. fp* *fp*

Erik (sadly.)
aus, kommt nur der Va - ter erst nach Haus! Der Va - ter
go, Let but her fa - ther come to know! Her fa - ther

fp *fp* *p* *Cello & K-dr. dim.*

Senta (who has remained motionless and absorbed, springs up joyfully, as if awaking.)

Erik.
kommt! Der Va - ter kommt? Vom Felsen sah sein Schiff ich
comes! My fa - ther here? From off the height I saw his

Str. cresc. *f* *p* *Hus.*

Mary (in a great bustle.)
nah'n. Nun seht, zu was eu'r Trei - ben
sail. How i - dle shall we all ap -

The Maidens (joyfully.)
Sie sind da - heim! Sie sind da - heim!
They are at home! They are at home!

Fl. *Str. cresc.* *p*

frommt! Im Hau-se ist noch nichts ge - than!
 pear, If we in house-hold du-ties fail!

Sie sind da-heim! Sie sind da-
 They are at home! They are at

piu cresc. Wind sustain.

Nun seht, zu was eu'r Trei-ben frommt! Im Hau-se ist noch nichts ge -
 How i - dle shall we all ap - pear, If we in house-hold du - ties

heim!
 home!

p

(detaining the maidens.)

than!
 fail!

Halt! Halt! Ihr
 Hold! Hold! With

Auf, eilt hin-aus!
 Up, haste a-way!

Auf, eilt hin - aus!
 Up, haste a - way!

Auf, eilt hin - aus!
 Up, haste a - way!

f Tutti.

Prestissimo possibile. ($\text{♩} = 100.$)

blei-bet fein im Haus! Das Schiffsvolk
me you ought to stay. The sail-ors

p Fl. Ob. Cl. & Hns. *pp* Vl.

kommt mit lee - rem Magen.
come, with ur - gent hunger.

p Ach! Wie viel hab'ich ihn zu fragen!
We cannot stay at work much longer!

Ach! Wie viel hab'ich ihn zu
We cannot stay at work much

Thr.

In Küch' und Kel - ler! Säu - met nicht!
For food and wine they soon will ask.

Ich hal - te mich vor Neu-gier
There is so much we want to

fra-gen!
longer!

Vl.

Lasst euch nur von der Neu-gier
 Re-strain your-selves a lit-tle

nicht!
 ask!

Ach! wie viel hab' ich ihn zu
 We at work can-not stay much

Ich hal-te mich vor Neu-gier nicht!
 There is so much we want to ask!

Tur.

Wind. P.

pla long - - - gen,
 long - - - er!

vor Al - lem
 Nor leave un -

fra - - - gen, ich hal-te mich vor Neu-gier nicht! Schon gut!
 long - - - er, There is - so much we want to ask! E - nough!

Ach! wie viel hab' ich ihn zu fra - - - gen! Ich hal-te
 We cannot stay at work much long er! There is so

f.

p.

geht an eu-re Pflicht!
 done each need-ful task!

So-bald nur auf-ge-tra
 We sa-tis-fy their hun

mich vor Neu-gier nicht!
 much we want to ask!

Mich hält hier län-ger kei-ne
 Then have we done each need-ful

Lasst von der Neu - gier euch nur
Re - strain your selves a - lit - tle

gen, hält hier uns län - ger kei - ne Pflicht! Schon gut, schon gut! So - bald nur auf - ge -
ger, Then have we done each needful task! E - nough! e - nough! We sa - tis - fy their

Pflicht, kei - ne Pflicht! Schon gut! So - bald nur auf - ge - tra - gen,
task, each needful task! E - nough! We sa - tis - fy their hunger,

f. *p Wind.* *cresc.*
Str.

pla - gen, vor Al - lem - geht an
long - er, nor leave un - done each

tra - gen, hält län - ger hier uns kei - ne
hun - ger, Then have we done each need - ful

hält län - ger hier uns kei - ne Pflicht, so -
Then have we done each need - ful task; we

eu - re Pflicht!
need - ful task!

Geht an eu - re
each need - ful

Pflicht; so - bald nur auf - ge - tra - gen, hält uns hier
task; we sa - tis - fy their hun - ger, Then have we

bald nur auf - ge - tra - gen, hält län - ger hier uns kei - ne
sa - tis - fy their hun - ger, Then have we done each need - ful

sempre cresc.

Pflicht!
task!

vor Al - lem geht an eu - re
Nor leave un-done each needful

Pflicht,
task!

län - ger kei - ne
done each need - ful

Pflicht,
task,

hält uns hier
then have we

län - ger kei - ne
done each need - ful

Pflicht,
task,

hält uns hier
then have we

Str.

Wind.

più f

vor Al - lem geht an eu - re
Nor leave undone each needful

Pflicht,
task,

vor Al - lem geht
nor leave un - done

hält hier uns
then have we

län - ger kei - ne
done each need - ful

Pflicht,
task,

hält uns kei - ne
each need - ful

Pflicht!
task!

Pflicht!
task!

ff

SOP. I. an eu - re *Pflicht!* Lasst euch nur von der Neu - gier
each need - ful task! Re - strain yourselves a lit - tle

SOP. II. Ach! wie viel hab' ich ihn zu fra - gen! Ach, wie
We can-not stay at work much long - er, can - not

ALTO. Ach! wie viel hab' ich ihn zu fra - gen! Wie viel, wie
We can-not stay at work much long - er, We can - not

Ach! wie viel hab' ich ihn zu
We can-not stay at work much

Ob.

f Str.

Wind.

pla - gen! Vor Al - lem geht an eu - re
long - er, Nor leave un - done each need - ful

viel! Ich hal - te mich vor Neu - gier nicht, ich hal - te mich
stay! There is so much we want to ask, we want to

viel! Vor Neu - gier hal - te ich mich nicht, vor Neu - gier halt' ich mich
stay! There is so much we want to ask, so much we want to

fra - gen! Ich hal - te mich vor Neu - gier
long - er, There is so much we want to

Pflicht! Lasst euch nur von der Neu - gier pla - gen,
task! Re - strain your - selves a lit - tle long - er,

nicht! Ich hal - te mich vor Neu - gier nicht, ich
ask, There is so much we want to ask, we

nicht! Ich hal - te mich vor Neu - gier nicht! Ich halt' mich nicht, ich halt' ich
ask, There is so much we want to ask, There is so much, so much we

nicht! Ich hal - te mich vor
ask, There is so much, so

vor Al - lem geht an eu - re Pflicht, vor Al - lem geht an eu - re
Nor leave un - done each need - ful task, nor leave un - done each need - ful

hal want - - - - - te mich
hal want - - - - - te mich
Neu much - - - - - gier, vor Neu want - - - - - gier
we to to

pp. f. Wind sust.

Pflicht, vor Al - lem geht an eu - re
task, nor leave un - done each need - ful

nicht! Schon gut! So - bald nur auf - ge
ask. E - nough! We sa - tis - fy their

nicht! Schon gut! So - bald nur auf - ge
ask. E - nough! We sa - tis - fy their

ff *Tutti.*

Pflicht, vor Al - lem geht an eu - re
task, nor leave un - done each need - ful

tra - gen, hält län - ger uns hier kei - ne
hun - ger, Then have we done each need - ful

tra - gen, hält län - ger uns hier kei - ne Pflicht, hält hier uns kei - ne
hun - ger, Then have we done each need - ful task, have done each need - ful

tra - gen, hält län - ger uns hier kei - ne Pflicht, hält hier uns kei - ne
hun - ger, Then have we done each need - ful task, have done each need - ful

Pflicht! In Küch' und Kel - ler säu - met
task! For food and wine they soon will

Pflicht! Schon gut! So - bald nur auf - ge
task! E - nough! We sa - tis - fy their

Pflicht! Schon gut! So - bald nur auf - ge
task! E - nough! We sa - tis - fy their

Pflicht! Dann hält uns län - ger kei - ne
task! Then have we done each need - ful

ff

nicht! ask! Geht an eu - re Pflicht! Säu - met
 Leave not un - done each need - ful

tra - gen, hält län - ger hier uns kei - ne
 hun - ger, Then have we done each need - ful

tra - gen, hält län - ger hier uns kei - ne Pflicht, hält hier uns kei - ne
 hun - ger, Then have we done each need - ful task, have done each need - ful

Pflicht,
 task,

ff

nicht! Lasst euch nur von der Neu - gier pla - gen, vor Al - lem
 task! Re - strain your - selves a lit - tle long - er, Nor leave un -

Pflicht! So - bald nur auf - ge - tra - gen, hält län -
 task! We sa - tis - fy - their hun - ger, Then have

Pflicht! So - bald nur auf - ge - tra - gen, hält län -
 task! We sa - tis - fy - their hun - ger, Then have

ff

geht an eu - re Pflicht, vor Al - lem
done each need - ful task, nor leave un -

- ger hier uns kei - ne Pflicht, hält uns län - ger kei - ne
we done each need - ful task, have we done each need - ful

- ger hier uns kei - ne Pflicht, hält uns län - ger kei - ne
we done each need - ful task, have we done each need - ful

(Mary drives out the maidens and follows them.)

geht an eu-re Pflicht, an eu-re Pflicht!
done each needful task, each needful task!

Pflicht, dann hält uns län-ger kei - ne Pflicht!
task, then have we done each needful task!

Pflicht, dann hält uns län-ger kei - ne Pflicht!
task, then have we done each needful task!

8 8

Wind. *ff Str.*

No 8. "Stay, Senta, stay."

Duet.

Allegro passionato. (♩ = 76.)

Erik. (Senta wishes to go out at once; Erik restrains her.)

Voice.

Piano.

Bleib', Sen-ta! Bleib' nur ei - nen
Stay, Sen-ta! Stay a sin - gle

Au - gen-blick! Aus mei-nen Qua - len rei-ss'e mich! Doch
mo - ment more, And from my tor - ture set me free! Say,

fp *Bssn. & Hrs. sustain.*
Str. cresc.

Senta. (lingering).

willst du, ach! so ver-dirb mich ganz! Was ist?_ Was
wilt thou, ah! wilt thou leave me quite? What ist?_ what

p *cresc.*

Erik.

soll? 0 Sen-ta, sprich, was aus mir wer - den soll? Dein Va - ter
must?_ 0 Sen-ta, speak, what will be - come of me? Thy fa - ther

fp *cresc.*

kommt: eh' wie-der er ver-reißt, wird er voll-bringen, wasschon oft er
comes; be-fore he sails a - gain He will ac-omplish what he oft has

f *Str. & Wind.*

Senta.

Erik.

woll - te
pur - pos'd

Und was meinst du?
What dost thou mean?

Dir ei - nen
And will a

Gat - ten ge - ben!
hus - band give thee!

a tempo, ma un poco riten. (♩ = 66.)

Mein Herz voll Treu - e bis zum Ster - ben, mein
A heart, a hand, from ill to screen thee, A

dürf - tig Gut, mein Jä - ger - glück: darf so um
hunt - er's skill, a fru - gal hut! Were I with

dei - ne Hand ich wer - ben? Stösst mich dein Va - ter
these to seek to win thee, Would not thy fa - ther

nicht zu - rück? Wenn dann mein Herz im Jam - - mer
spürn my suit? Then let my heart with an - - guish

p *f* *Cl.* *Ob.* *f* *Str. p* *cresc. Wind.* *mf*

bricht, break, sag, Say, Sen - ta, wer dann für mich spricht?
Say, Sen - ta, who for me will speak?

p

Wenn dann mein Herz im Jam - mer bricht, wenn dann mein Herz im Jammer bricht: sag,
Then let my heart with an - guish break, yes, let my heart with anguish break, Say,

p cresc. *Wind. mf* *molto rit.*

Sen - ta, wer dann für mich spricht? Ach!
Sen - ta, who for me will speak? Ah!

a tempo. *Senta.* *pp* *Ob. p* *Str.* *p* *Tnr.*

schwei - ge, E - rik, jetzt! Lass mich hin - aus, den Va - -
ask not, E - rik, now! Let me be gone, my fa - -

p

- ter zu be - grü - ssen! Wenn nicht, wie sonst, an
- ther I must wel - - come! For if this once his

Bord die Toch - ter kommt, wird er nicht zür - nen
daugh - ter fail'd to come, Would he not sure - ly

Ob. *cresc.*

Erik.
müs - sen? wird er nicht zür - nen müs - sen? Du willst mich
chide me? Would he not sure - ly chide me? From me thou'dst

f p *Cl.* *cresc.* *p Str.*

Senta.
Ich muss zum Port!
I must a - way!

Erik.
Du weichst mir aus?
Thoushun - nest me?

Ach, lass mich
O, let me

f *p* *Ob.* *Cl.* *cresc.*

fort! go! Ach, lass mich fort! O, let me go! Ich muss zum Port! I must a-way!

Du weichst mir aus? Thou shunnest me? Du willst mich flieh'n? From me thou'dst fly? Du weichst mir Thoushunnest

Ob. *Wind.* *f* *f* *f Str.* *Wind.*

Ach, lass mich fort! O, let me go!

aus? me? Du willst mich flieh'n? From me thou'dst fly?

f Str. *Wind.* *ff Tutti.* *Ob.* *p Hn.*

Erik.

Fl. & Ob. *a tempo.* Fliehst du zu - And wilt thou

Str. *rit.* *p*

rück vor die - ser Wun - de, die du mir schlugst im
leave the wound still bleed - ing, Which thou hast given my

Cl.

Lie - - bes - wahn? Ach, hö - - re mich zu
lov - - ing heart? Ah! hear my fond, my

Ob.
p

die - - ser Stun - de! Hör' mei - ne letz - te
ar - - dent plead - ing, Hear what I ask, ere

p *cresc.*

Fra - ge an! Wenn die - ses Herz im Jam - mer
yet we part! Say, let this heart with an - - guish

Cl.
f *p* *Wind.* *mf*

bricht, wird's Sen - ta sein, die für mich spricht?
break, Will Sen - ta care for me to speak?

Cl.
p

Wenn die - ses Herz im Jam - mer bricht, wenn die - ses Herz im Jam - mer bricht, wird's
Say, let this heart with an - guish break, yes, let this heart with an - guish break, Will

p *cresc.* *f* *f* *Cl. & Bass.*

(despairingly.) Senta.

Sen - ta sein, die für mich spricht? Wie? Zwei-felst
 Sen - ta care for me to speak? What? dost thou

Fl. & Cl.
p dol.
Str.
colla parte.

du an mei - nem Her - zen? Du zwei-felst, ob ich gut dir
 doubt my heart's de - vo - tion, And ques-tion, if I love thee

bin? O sag, was weckt dir sol - che Schmer - zen?
 still? O say, what wakes this new e - mo - tion?

Was trübt mit Arg - wohn dei - - nen Sinn?
 Why should mis - trust thy bo - - som fill?

Fl. & Ob.
Fl.
Str. p cresc.
 v

Erik. *ad lib.*

Dein Va-ter, ach! nach Schä - tzengeizt er nur!
 Thy fa-ther, Ah! for wealth - a-lone he seeks!

Tur.
f p colla parte.
Str. p cresc.

Und Sen - ta, du? Wie dürft' auf dich ich
 And Sen - ta, thou, how dare I on thee

Wind-sustain.
f mf colla parte.

zäh-len? Er-füll-test du nur ei - ne meiner
 reck-on? Hastthou'er granted one of my pe-

a tempo.
p cresc.
f colla parte.

Bit-ten? Kränkst du mein Herz nicht je - den
 ti-tions? Dost ev' - ry day not wound my

a tempo.
p cresc.
f dim.

Senta. **Erik.** **Senta.**

Tag? Dein Herz? Was soll ich den - ken? Je-nes Bild - Das Bild?
 heart? Thy heart? What can I fan - cy? Yon-der face - The face?

Wind.
p cresc.
Str. f

Erik.

Senta.

Lässt du von dei-ner Schwärmerei wohl ab?
Why not a-ban-don all thy fool-ish dreams?

Kann mei-nem
Can I for-

Bssn., Cello & D. Bass.

Erik.

Blick Theil - nah - me ich ver - weh - ren?
bid my face to shew com - pas - sion?

Und die Bal-
Then, too, the

cresc.

Str. & Wind.

Senta.

la - de, — heut' noch sangst du sie!
bal - lad thou hast sung to-day!

Ich bin ein
I am a

Fl. & Cl.

Str. p

Kind, und weiss nicht, was ich sin - gel!
child, and know not what I'm sing - ing!

O sag,
But say —

p dol.

Erik.

Wie? Fürchtest du ein Lied, ein Bild?
What? fear-est thou a song, a face?

Du bist so bleich, —
Thou art so pale,

più p

pp

Thr. pp

pp

Str. b

Senta.

sag', soll-te ich's nicht fürchten?
say, should I not be fear-ful?

Soll mich des Ärm - sten
Should, then, a fate so

Erik.

Schre-ckensloos nicht rüh - ren?
ter - ri-ble not move me?

Mein Leiden,
My sor-row,

Senta.

Sen - ta, rührt es dich nicht mehr?
Sen - ta, moves thee now no more!

O, prah-le nicht!
Oh, vaunt it not!

Was kann dein Lei-den sein?
What can thy sor-row be?

Kennst je - nes Un-glück-sel'-gen
Knowst thou the fate of that un-

Lento (♩=76) (Draws Erik close to the picture, and points at it.)

Schick-sal du?
hap - py man?

Fühlst du den Schmerz, den tie - fen Gram, mit dem her-ab auf mich er sieht?
 Look, canst thou feel the pain, the grief, With which his gaze on me he bends?

Ob.

Tur.

Ach! was die Ru - he für e - wig ihm nahm, wie schneidend Weh' durch's
 Ah! when I think he has ne'er found re - lief, — How sharp a pang my

ff.

p

Cello.

dim

Herz mir zieht, wie schneidend Weh' durch's Herz mir zieht!
 bo - som rends, how sharp a pang my bo - som rends!

ad lib.

Tempo I.

pp

mf

Wind sustain.

cresc.

Str.

Erik.

ad lib.

Weh' mir! — Es mahnt mich mein un - sel'ger Traum!
 Woe's me! — I think on my ill - o-men'd dream!

più f

ff Tutti.

p cresc.

K-dr.

Presto.

Gott schü - tze dich!
 God keep thee safe!

f

Str.

ff Tutti.

Hr. & Trombs.

Senta.

Sa-tan hat dich um-garnt!
Sa-tan would thee en-snare!

Was er-schreckt dich so?
What af-frights thee so?

Recit.

*ff Tutti.**Bssn. p*

Erik.

Sen-ta, lass dir ver-trau'n: ein Traum ist's! - Hör' ihn zur Warnung an!
Sen-ta, hear what I tell! A vi-sion- heed thou its warning voice!

*Tur. pp**Cl.**pp K-dr.*

(Senta sits down exhausted in the arm-chair; at the beginning of Erik's recital she sinks into a kind of magnetic slumber, so that she appears to be dreaming the very dream he is relating to her.)

Sostenuto. (♩ = 69)

Erik stands leaning on the arm-chair beside her.)

*Hus.**K-dr.**Hus.**pp**Str.*

Erik. (in a stifled voice)

Auf ho-hem Fel-sen lag' ich träumend, sah un-ter mir des Mee-res
On lof-ty cliffs I lay, and, dreaming, I watch'd the might-y sea be-

*pp**Cello.**Hus. & Bssn.*

Fluth; die Brandung hört' ich, wie sich schäumend am U-fer brach der Wo-gen
low; The sounding break-ers white were gleaming, And toward the shore came roll-ing

Wuth: *slow!* ein fremdes Schiff am na - hen Stran - de erblickt' ich, -
A for-eign ship off shore was rid - ing, I mark'd her -

pp *Tur.* *pp* *Cl.*

selt-sam, wun - der - bar: zwei Män-ner nah-ten sich dem
weird-like, strangeto see: Two men their steps to me were

Bssn. & Cello pp ma marcato

Senta. (her eyes closed.)
Der Andre?
The other?

Lan - de, der Ein', - ich sah's, - dein Va - ter war.
guid-ing; The one I knew, thy fa - ther he.

p

(as before)
der düst're
The gloomy

Wohl erkannt' ich ihn; mit schwarzem Wams, die bleiche Mien' -
Him, too, had I seen; The garments black, the ghastly mien -

pp

Blick — Und ich?
look — (pointing to the picture.) And I?

der See - mann, Er. Du kamst vom
The sea - man here. From home didst

mf Wind sustain. *pp*

Hau - se her, du flogst den Va - ter zu be - grü - ssen;
thou appear, And haste to give thy fa - ther greet - ing.

p *Hus.* *p*

Cello.

doch kaum noch sah' ich an dich langen, du
I saw thee to the stran - ger go - ing, And,

fp *Fl. & Tur.* *accel.* *cresc.*

stürz - test zu des Frem - den Fü - ssen, ich sah — dich sei - ne
as for his re - gard en - treat - ing, Thy self — at once be -

Hus. *f* *Str.* *Fl.* *p* *Hus.*

Bssn., Cello & D. Bass.

Senta. (with increasing attention)

Er hub mich auf –
He rais'd me up –

Knie' um-fan-gen –
fore him throwing –

An sei - ne Brust; –
Up-on his breast; –

voll
I

mf accel.

f

Inn-brunsthingst du dich an ihn, – du küss-test ihn mit hei-sser
saw him close - embrac'd by thee – In kiss - es was thy love con -

mf

sempre cresc.

Hus.

Und dann?
And then?

(Looking on Senta with uneasy wonder.)

Lust-fess'd.
Sah ich auf's Meereuchflieh'n.
I saw you put to sea.

Allegro con fuoco.

Allegro con fuoco. (♩ = 84)

ff

pp

Bssn.

ff

(waking up quickly, in the highest excitement.)

Er sucht mich auf! – Ich muss ihn
He seeks for me! – For him I

ff Tutti.

sehn! _____ Mit ihm _____ muss ich _____
 wait! _____ With him _____ I soon

Ent - setz - - - lich! Mir wird es klar!
 How fright - - - full! Clear-ly I view

ff *ff*

ad lib. *a tempo*

— zu Grunde geh'n! —
 — shall meet my fate!

Sie ist da - hin! Mein Traum sprach
 herhap-less end. My dream was

ff a tempo *ff*

(Erik rushes away, full of horror and despair.)

wahr!
 true!

ff

ff

(Senta, after the outbreak of her excitement, re-

Tur.

mains where she is, sunk in silent thought, with her gaze fixed on the picture.)

Più lento.

Andante. **Senta.** (softly, but deeply moved.)

Ach! möch - test
Ah! might - est

du, blei - cher See - - mann, sie fin - den!
thou, pal - lid sea - - man, but find her!

Be - - tet zum Him - mel, dass bald ein Weib Treu - e ihm -
Pray ye that heav'n may soon At his need grant him this -
(The door opens. The Dutch - man and Daland appear.)

(The Dutchman has that moment come in; Senta's gaze turns from the picture to him. She utters a loud cry of astonishment, and remains standing as if spellbound, without removing her eyes from the Dutchman.)

Moderato (♩=80)
Senta.

Voice.

Piano.

Ha!
Ha!

ff Tutti. *p*

K-dr. *3*

(The Dutchman walks slowly down to the front of the stage, his eyes fixed on Senta.)

pp

Cello & D. Bass.

(Daland remains standing at the door, apparently waiting for Senta to come to him.)

Str. accel. *a tempo* *f* *p*

accel. *a tempo* *mf* *p*

Daland. (gradually approaching Senta.)

Mein Kind, du siehst mich auf der
My child, thou seest me on the

p *Str. sempre p*

Cello & D. Bass.

Schwel-le, — wie? Kein Um-ar-men? Kei - nen
thresh-old — What? no em-brac-es, not a

Kuss? Du bleibst ge-bannt an dei - ner
kiss? Thou stand - est fix'd nor word, nor

p

p

Stel - le: ver - dien' ich, Sen - ta, sol - chen
mo - tion; My Sen - ta, do I mer - it

Senta. (when Daland comes up to her, she seizes his hand.) (drawing him nearer to her.)

Gruss? Gott dir zum Gruss! Mein Va-ter, sprich! Wer ist der
this? Wel-come at home! My fa-ther, say, who is the

p *f* *cresc.*

Daland. (smiling.)

Frem - de? Drängst du mich?
stran-ger? Must I tell?

f Tutti. *p*

No 10. "Wilt thou, my child?"

139

Air.

Allegro moderato. (♩ = 112)

Piano.

Wind.

Daland.

Mögst du, mein Kind, den frem-den Mann will-kom-men hei-ssen;
Wilt thou, my child, give kind-ly wel-come to a stran-ger!

p Str.

See-mann ist er, gleich mir, das Gast-recht spricht er an.
Sea-man is he, like me; and fain would be my guest.

Ob.

Hus.

Lang' oh-ne Hei-math, stets auf fer-nen, wei-ten Rei-sen, in
Long wan-d'ring home-less and a-far 'mid toil and dan-ger, In

frem-den Lan-den er der Schä-tze viel ge-wann.
for-eign lands great trea-sures have re-paid his quest.

Ob.

Hus.

VL.

tr

Wind.

Aus sei - nem Va - ter - land ver -
He from his fa - ther - land is

Fl.
dolce.
Wind.

wie - sen, für ei - nen Heerd er reich - lich lohnt:
ban - ish'd, And for a home will rich - ly pay.

Fl. & Ob.
Fl.

sprich, Sen - ta, würd' es dich ver - drie - ssen, wenn die - ser Frem - de bei uns
Say, Sen - ta, would it much dis - please thee Should he, a stran - ger, with us

pp Str.

wohnt? wenn die - ser Frem - de bei uns
stay? should he, a stran - ger, with us

Fl. & Cl.
p
cresc.
f
p Str.

(to the Dutchman.)

wohnt? Sagt, hab' ich sie zu viel ge - prie - sen? Ihr seht sie
stay? Say, did I well to sing her prais - es? Look for thy-

Ob.
Hns.
p
Str.
p dolce.
Hns. sustain.

selbst, — ist sie Euch recht? Soll ich vom
self, — is she not fair? Do I still

poco cresc.

Lob noch ü - ber - flie - ssen? Ge - steht, sie
need to vaunt her grac - es? Con - fess, her

mf *p Str.*

zie - ret ihr Ge - schlecht! Ge - steht, ge - steht, sie
charms in-deed are rare! Con - fess, con-fess, her

cresc. *sempre.* *Str. & Wind.*

zie - ret, sie zie - ret ihr Ge - schlecht!
charms, her charms in-deed are rare!

ad lib. (The Dutchman makes an affirma-
tive motion.) (Daland turns again to Senta.)

f *p* *pp* *Cl. Bssn. Hns. & Trombs.* *K-dr.*

Mögst du, mein
Wilt thou, my

fl. *mf* *f Tutti.* *Str. p dolce.*

Kind, dem Man - ne freund - lich dich er - wei - sen, von dei - nem
child, give kind - ly wel - come to the stran - ger, And wilt thou

p Wind. sustain.

Her - zen auch spricht hol - de Gal' er an; reich' ihm die
al - so let him share thy kind - ly heart? Give him thy

Hand, denn Brä - ti - gam sollst du ihn hei - ssen, stimmst du dem
hand, for bride - groom it is thine to call him! If thou but

mf *p*

Va - ter bei, ist mor - gen er dein Mann, (Senta makes a shrinking, pain-
give con - sent, to - mor - row his thou art, *Ob. espress.*

ful motion.) *b* (He shows some jewellery to Senta.)
ist mor - gen er dein Mann. Sieh' die - ses Band, sieh' die - se
to - mor - row his thou art. Look on these gems, look on these

Str. p *Fl. dolce* *p*

Span - gen! Was er be - sitzt, macht dies ge - ring. Muss, theu-res
brace - lets! To what he owns, tri - fles are these. Dost thou, my

Kind, dich's nicht ver-lan-gen? Dein ist es, wech-selst du den Ring! (Senta, without
child, not long to have them? And all are thine, when thou art his! regarding him,
does not take her
eyes off the Dutch-

(Daland, noticing this, glances at both.)

man, who likewise, without attend-
ing to Daland, is absorbed in con-
templation of the maiden.)

Doch - Kei - nes
Yet nei - ther

spricht!— Sollt' ich hier lä - stig sein? So
speaks! What then if I were gone? I

ist's!— Am be - sten lass' ich sie al -
see— 'twere best that they were left a -

(He looks attentively at the Dutchman and Senta, and then approaches the latter.)

lein.
lone.

Trombs. & Oph.

p

mf Str. cresc.

R-dr. 3

Mögst du den ed - len Mann ge -
Mayst thou se-cure this no - ble

f Wind. sustain.

win - nen! Glaub' mir, solch' Glück wird nim-mer neu, wird nim - mer
hus - band! Time will no more such luck re - new, such luck re -

Fl. & Cl. pp

(to the Dutchmann.)

neu!
new!

Bleibt hier al-lein!
Stay here a-lone!

Ich geh' von
And I will

Str. cresc.

p

hin - nen.
leave you.

Glaubt mir,
Sen - ta

wie schön,
is fair,

so ist sie treu,
and she is true,

p₂

f stringendo.

Str. Cl. & Hns.

pp

f stringendo.

so ist sie treu,
and she is true,

glaubt mir, wie schön, so ist sie treu,
Sen - ta is fair, and she is true,

so ist sie
and she is

f

f Wind sustain.

treu!
true!

ff

Wind

(Daland slowly departs, meanwhile watching Senta and the Dutch-

*Fl. Ob. Cl.
Bssn. & Hns.*

f *dim.* *p*

Cello & D. Bass.

man with curiosity, to see if they approach one another; at last he goes out, sullen and surprised.)

Fl.

dim.

3

Ob. Bssn. & Hns.

Str.

più p

Hns. & Bssn.

pp

(The Dutchman and Senta are alone; they remain motionless, absorbed in

K-dr.

Hn.

pp

*Ob. Cl. Bssn.
& Hns.*

pp

3

mutual contemplation, in their places.)

pp

pp Str.

3

K-dr.

Nº 11. As from the far-off past
Duet and Terzetto.

147

Sostenuto. (♩ = 66)

Piano.

pp marcato.

The piano introduction consists of two staves. The right hand (treble clef) has a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The left hand (bass clef) also has a key signature of one sharp and a common time signature. It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note. The tempo is marked 'Sostenuto' with a quarter note equal to 66 beats per minute. The dynamics are 'pp marcato'.

Trombs.

K-dr.

The Dutchman.

Mezza voce e con molto portamento.

The vocal line is written in bass clef with a key signature of one sharp (F#). It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note.

Wie aus der Fer-ne längst vergang'ner Zei-ten spricht die-ses Mäd-chens Bild zu
As from the far-off past a vi-sion gleam-ing, Ris-es this maid-en's form to

The piano accompaniment consists of two staves. The right hand (treble clef) has a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The left hand (bass clef) also has a key signature of one sharp and a common time signature. It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note. The dynamics are 'pp'.

The vocal line is written in bass clef with a key signature of one sharp (F#). It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note.

mir: wie ich's ge-träumt seit ban-gen E-wig-kei-ten, vor-meinen Au-gen
me; E'en as I saw her, thro' wa-na-ges dream-ing, Wak-ing I now her

The piano accompaniment consists of two staves. The right hand (treble clef) has a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The left hand (bass clef) also has a key signature of one sharp and a common time signature. It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note. The dynamics are 'pp'.

The vocal line is written in bass clef with a key signature of one sharp (F#). It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note.

seh' ich's hier.
face do see.

The piano accompaniment consists of two staves. The right hand (treble clef) has a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The left hand (bass clef) also has a key signature of one sharp and a common time signature. It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note. The dynamics are 'pp'.

The vocal line is written in bass clef with a key signature of one sharp (F#). It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note.

Wohl hub auch ich voll Sehn-sucht mei-ne Bli-cke aus tie-fer
Oft from the depth of dark-ness gaz-ing up-ward, Sore have I

The piano accompaniment consists of two staves. The right hand (treble clef) has a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The left hand (bass clef) also has a key signature of one sharp and a common time signature. It begins with a whole note, followed by a series of eighth and sixteenth notes, and ends with a half note. The dynamics are 'pp'.

un poco riten.

Nacht em - por zu ei-nem Weib: einschlagend Herz liess,
 long'd a love like hers to gain; A beat-ing heart was

Red. *

ach! mir Sa-tan's Tü - cke, dass ein - ge - denk ich mei-ner Qua-len
 left me, for my tor - ment, That I might still a - wake to all my

pp

cresc.

bleib' Die dü - stre Gluth, die hier ich füh - le bren - nen,
 pain! *f*. The bale - ful glow I feel with-in me burn - ing,

pp Str. cresc.

sollt' ich Un - se - li-ger sie Lie - be nen-nen? Ach nein! Die Sehn-sucht
 Dare such as I to name of love the yearning? Ah no! 'Tis long-ing

f *dim.* *Hus.* *Ob. Cl. Bassn. & Hus.*

ist es nach dem Heil: würd' es durch sol - chen En-gel mir zu
 on-ly for re - lease, That I thro' such an an-gel might have

cresc. *Str.* *f* *dim.* *p*

Theil, würd' es durch sol - chen En-gel mir zu Theil!
 peace, that I thro' such an an-gel might have peace!

Hu. *pp* *Ob. dolce.*

Senta. mezza voce.
 Ver-sank ich jetzt in wun-der-ba-res Träumen? Was ich -
 And am I sunk in wondrous depths of dreaming? Is this a

bli - cke, ist's ein Wahn? Weilt' ich bis - her in
 vi - sion which I see? Or am I now set

Wie aus der Fer - ne
 As from the far - off

trü - ge-ri-schen Räumen, brach des Er - wachen's Tag heut'
 free from long de - lu-sion? Has morn - ing tru - ly dawn'd on

längst ver-gang'ner Zei - ten spricht die - ses
 past a vi - sion gleaming, Ris es this

Str. cresc. Wind sustain.

con portamento.

an? Er steht vor mir mit lei - den - vol - len
me? *più p* See, there he stands, his face with sor-row

Mäd - chens Bild zu mir;
maid - en's form to me;
fp dim Bssn. & Hrs. Cello.

Zü - gen, es spricht sein un - er - hör - ter Gram zu
cloud - ed, He tells me all his min-gled hope and

wie ich's ge-träumt seit ban - gen E - wig -
E'en as I saw her, thro' wan a - ges

mir: kann tie-fen Mit - leid's Stim - me mich be -
fear; Is it the voice of sym - pa - thy that

kei - ten,
dream - ing,

lü - gen? Wie ich ihn oft ge-seh'n, — so steht er
cheats me? As he has oft in dreams, — so stands he

vor mei - nen Au - gen seh' ich's
Wak - ing I now her face do

Str. & Wind.

hier. Die Schmer - zen, die in mei - nem Bu - sen
here. The sor - row which with - in my breast is

hier. Die dü - stre Gluth, die hier ich füh - le
see. The bale - ful glow I feel with - in me

bren - nen, Ach! dies Ver - lan - gen, wie soll ich es
burn - ing, Ah! this com - pas - sion, what dare I to

bren - nen, sollt' ich Un - sel' - ger Lie - be sie
burn - ing, Dare such as I of love name the

nen - nen? Wo - nach mit Sehn - suchtes dich treibt, das
call it? Thy heart is long - ing af - ter rest, and

nen - nen? Ach nein! Die Sehn - sucht ist es nach dem
yearn - ing? Ah no! 'Tis on - ly long - ing for re -

Heil, würd' es, du Arm - ster, dir durch mich zu
peace, And thou at last thro' me shalt find re -

Heil: würd' es durch sol - chen En - gel mir zu
lease, That I thro' such an an - gel might have

Tutti. *f* *dim.* *Fl. & Ob.* *p*

rit.

Theil, würd' es, du Ärm - ster, dir durch mich zu
lease; and thou at last thro' me shalt find re -

Theil, durch sol - chen En - gel mir zu
peace, thro' such an an - gel might have

Fl. & Ob.

p *rit.*

a tempo.

Theil! Wo - nach mit Sehn - sucht es dich treibt, würd' es, du
lease! Thy heart is long - ing af - ter peace, And thou at

a tempo. *con portamento.*

Theil! Die Sehn - sucht ist
peace! 'Tis on - ly long -

Fl. *a tempo.* *p* *Str. & Wind.* *cresc.*

Ärm - ster, dir durch mich zu Teil! Wo - nach mit
last thro' me shalt find re - lease! Thy heart is

es ing nach dem Heil, die
ing for re - lease, 'tis

sempre cresc.

Sehn - sucht es dich treibt, das Heil,
long - ing af - ter rest and peace,

Sehn - sucht nach dem Heil,
long - ing for re - lease,

f Tutti.

wür - de das Heil, o Ärm-ster, dir durch mich zu Theil,
And thou at last thro' me shalt find re-lease, at last

würd' es durch sol - chen En - gel,
That I thro' such an an - gel,

würd' es, du Ärmster, dir durch
thro' me shalt find release, shalt

würd' es durch solchen En-gel mir zu Theil, würd' es durch solchen Engel
that I thro' such an angel might have peace, that I thro' such an angel

mich zu Theil!
find re - lease!

mir zu Theil!
might have peace!

Fl. & Cl.

p Str.

p dolce. Hns. & Bsns. sustain.

Un poco meno sostenuto. (♩ = 80)

p *mf*

K. dr. *Str.*

(Drawing somewhat nearer to Senta)

Wirst du des Va - ters Wahl nicht schel - ten?
Wilt thou, thy fa - ther's choice ap - prov - ing,

Hr. *pp* *p* *Str.*

Trombs.

Was er ver - sprach, wie? dürft' es gel - ten?
Do what he said, me tru - ly lov - ing?

pp *cresc.*

K. dr.

Du könn - test dich für
Wilt thou in - deed thy -

(♩ = 88)

Str. *mf* *p*

e - wig mir er - ge - ben, und dei - ne Hand dem
self for ev - er give me? Shall I in truth a

Fremdling reich-test du? Soll fin - den ich, nach
stran-ger, thus be blest? Say, shall I find the

qua - len - vol - lem Le - ben, in dei-ner Treu' die
time of sor-row end - ed, In thy true love, my

p

Trombs.

lang' er-sehn - te Ruh', in dei-ner Treu', in dei-ner Treu', die lang er -
long - ex-pect - ed rest, in thy true love, in thy true love, my long ex -

p

un poco rit.

colla parte.

Un poco animato. ($\text{♩} = 56$) Senta.

sehn - te Ruh'? Wer
pect - ed rest? Who -

pp

Str. & Hns.

du auch sei'st, und
e'er thou art, wher.

Wind.

f

dim.

p

dim.

wer - share - ben, ge - hor - sam
in, My fa - ther's

f *p* *p* *Str.*

stets werd' ich dem Va - ter sein!
will by me shall be o - bey'd.

The Dutchman. *più animato.*

So un - be -
So full of

sempre più animato.
Trombs. sustain.

dingt, Wie? könn - te dich durch-drin - gen für mei - ne
trust, What? canst thou, in thy glad - ness, For these my

(half aside)
O wel - che
Un - heard - of

Lei - den tief - stes Mit - ge - fühl?
sor - rows deep com - pas - sion know?

cresc.
Str. & Wind. *f*

Lei - den! Könnt' ich Trost dir bring - en!
sor - rows! Would I joy might bring thee!

mf *f* *pp* *VI.*

(having heard Senta's exclamation.)

Welch' hol - der Klang im näch - ti - gen Ge - wühl!
Fl. Ob. Cl. & Bssn. How sweet the sound that breaks my night of woe!

pp dolce.

Str.
Molto più mosso.

(with transport.)

Molto più mosso. ($\text{♩} = 80$) Du bist ein En - gel! Ei - nes En - gel's
VI. Thou art an an - gel, and a love an -

passionato. *ff* *meno f*

Str. Hns. & Bssn.

Lie - be Ver - worf' - ne selbst zu trö - - sten weiss!
gel - ic Can com - fort bring to one — like me!

f *dim.* *p* *più p*

Ach, wenn Er - lö - sung mir zu hof - fen blie - be, All - e - wi -
 Ah, if re - demp - tion 'still be mine to hope for, Heav'n grant that

p *cresc.* *rall.* *poco rit.* *Str. Trombs. Oph.*

Ach, wenn Er - lö - sung ihm zu hof - fen
 Ah, if re - demp - tion still be his to

ff *a tempo.*

ger, durch Die - se sei's! All - e -
 she my sav - ior be! Heav'n grant

ff *a tempo.* *Str.*

blie - be, All - e - wi - ger, durch mich - nur
 hope for, Heav'n grant that I his sav - ior

ritard.

- wi - ger, durch Die - se, durch Die - se
 - that she my sav - ior, my sav - ior

f Tutti. *dim. Wind.* *p ritard.*

Agitato.

sei's!
 be!

sei's!
 be!

Agitato. ($\text{♩} = 72$) *Hus.* *Wind.*

Str. *p* *cresc.* *f* *p* *Str.* *mf*

Ach!
 Ah!

könn - test das — Ge - schick du ah - nen, dem dann mit
 thou, — the cer - tain fate fore - know - ing Which must in -

p *cresc.* *f* *Wind.* *dim.* *p*

mir — du an - ge - hörst, dich
 deed — with me be borne, Wouldst

cresc. *f* *p* *mf*

wurd' es an — das O - pfer mah - nen, das du mir
 not have made — the vow thou mad - est, Wouldst not to

p *cresc.* *f* *dim.*

bringst, wenn Treu' — du schwörst! Es flö - he
 be my wife — have sworn! Thou wouldst have

p *f* *Hus. & Trombs.* *f* *Str.*

schau - dernd dei - re Ju - gend dem Loo - se,
 shud - der'd ere de - vot - ing. To aid me,

f

dem du sie willst weih'n, — nennst du des
all thy gold - en youth; — Ere thou hadst

*crese.**f Wind sustain.**dim.**p*

Wei - bes schön - ste Tu - gend, nennst ew' - ge Treu -
wo - man's joys — sur - ren - der'd, Ere thou hadst bid —

*Str.**f**ad lib.*

- e du nicht dein, — nennst ew' - ge Treu - - e du nicht
— me trust thy truth, — ere thou hadst bid — me trust thy

*p**più p*

Senta.

dein! —
truth! —

Wohl kenn' ich
Well know I

pp Fl. Ob. Cl. & Hns.

Wei - bes heil' - ge Pflicht - - - ten,
wo - man's ho - ly du - - - ties;

p dolce.

sei drum ge - trost,
O hap - less man,

Wind.

un - sel' - ger Mann! Lass ü - ber die das
be thou at ease! Leave me to fate's un -

Schick - sal rich - ten, die sei - nem Spru - che
bend - ing judg - ment, Me, who de - fy its

Bssn. V.

tro - tzen kann! In
dread de - crees! With -

Fl. *dolce.* *pp Wind.*

mei - nes Her - zens höch - ster Rei - ne
in the se - cret realm of con - science

Bssn.

kenn' ich der Treu - e Hoch - ge - bot:
Know I the high de - mands of faith.

p Str.

wem ich sie weih', schenk' ich die
Him, whom I choose, him on - ly

cresc.

Ei - ne: die Treu - e bis zum
love I, And love him een till

*f Fl. Ob. Cl.
Hns. & Bsns.*

Allegro molto. ($\text{♩} = 96$)

Tod!
death!

pp Tutti.

The Dutchman (with emotion.)

Ein heil' - ger
A heal - ing

più f

Hns.

pp Str.

Senta.

Von mächt' - gem Zau -
'Twas sure - ly wrought

Bal - sam mei - nen Wun - den
balm for all my sor - rows

- ber ü - ber - wun - den,
- by pow'r of mag - ic,

dem Schwur, dem ho - hen Wort ent -
From out her plight - ed word doth

reisst mich's zu sei - ner Ret - tung fort:
That I should his de - liv - 'rer be;

fließt.
flow.
Hört
Hear

Hier ha - be Hei - math er ge -
Here may a home at last be

es: mein Heil, mein Heil hab' ich ge -
this, Re - lease, re - lease at last is

p Str. & Wind. *cresc.* *mf*

Hus. *p* *Wind sustain.* *mf*

fun - den, Hier
grant - ed, Here

fun - den, Mäch - te, ihr Mäch -
grant - ed, Hear this, ye Pow -

ruh' sein Schiff in sich' - rem Port!
may he rest, from dan - ger free!

- te, dir ihr zu - rück mich stieß't!
- ers! Your might is now laid low!

Hier ruh' sein Schiff, hier ruh' sein
Here may he rest, here may he

Hört es, ihr Mäch - te! Hört es, ihr Mäch -
Hear this, ye Pow - ers! Hear this, ye Pow -

Schiff in sich' -
rest, from dan - ger

te, die ihr zu - rück mich stieß't!
ers! your might is now laid low!

mf *p* *sempre cresc.* *cresc.* *f* *Str. & Wind.* *più f* *più cresc.*

Port! free! Hier Here

Hört Hear es: this, mein Re - lease, mein re - lease hab' at

ruh' sein Schiff in sich' - rem Port! may he rest, from dan - ger free!

ich ge - fun - den, Mäch - te, die ihr zu - last is - grant - ed, Pow - ers, your might is

stacc.

rück mich stiesst, ihr Mäch - te, die ihr zu - now laid low, Ye Pow - ers, your might is

Was ist's, das mäch - tig in mir le - bet, What is the pow'r with - in me work - ing,

rück mich stiesst! laid low!

Fl. & Ob.
p *Wind sustain.*
Str.

ff Tutti. *ff* *mf Str.* *mf sempre cresc.* *ff Tutti.*

das mäch-tig in mir le - bet? Was schliesst be-
the pow'r with-in me work - ing? What is the

Du, Stern des Un - heils, sollst er - blas - sen!
Star of mis-for - tune, thou art pal - ing!

rauscht mein Bu - sen ein? Was the
task it bids me do, the

Licht mei - ner
Hope's glo - rious

schliesst mein Bu - sen ein? All - mäch't -
task it bids me do? Al - might -

Hoff - nung, leuch - te neu! Ihr
light now shines a - new! Ye

f Tutti.

- ger, was so hoch mich er - he - bet,
- y, now that high Thou hast rais'd me,

En - gel, die mich einst ver - las - sen,
an gels, ye who once for - sook me,

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lass es die Kraft der
Grant me Thy strength, that

stärkt Aid jetzt now dies this Herz heart, in sei - ner
and keep it

Treu - sein!
I be true!

Treu!
true!

Ihr En - - gel,
Ye an - - gels,

All - - mäch - - ti - ger!
Al - - might - - y!

die ye mich who einst once ver - las - sen,
ye who once for - sook me,

All
Al - mäch -
might -

stärkt Aid jetzt now dies this Herz heart, in sei - ner
and keep it

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ti-ger! y! Was Now so that hoch high

Treu! true! Ihr Ye En - gel, die mich
- gels, ye who

Str.
p *cresc.*

mich Thou er - hast he - rais'd - bet, me, lass Grant

einst once ver - las - sen, stärkt
for - sook me, Aid

f Tutti. *ff*

es me die Kraft Thy strength, der that Treu - e sein, lass es die
Thy strength, that I be true, grant me Thy

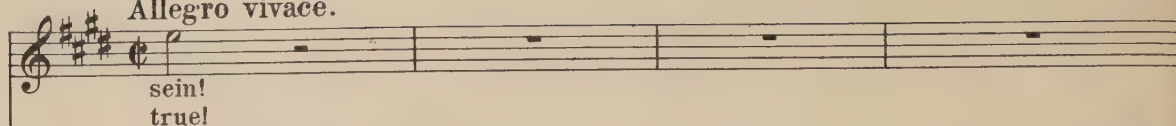
jetzt dies Herz heart, in sei - ner Treu, stärkt jetzt dies
now this heart, and keep it true, aid now this

Kraft strength, der that Treu - e be
Thy strength, that I be

Herz heart, in sei - ner
heart, and keep it

ff

Allegro vivace.



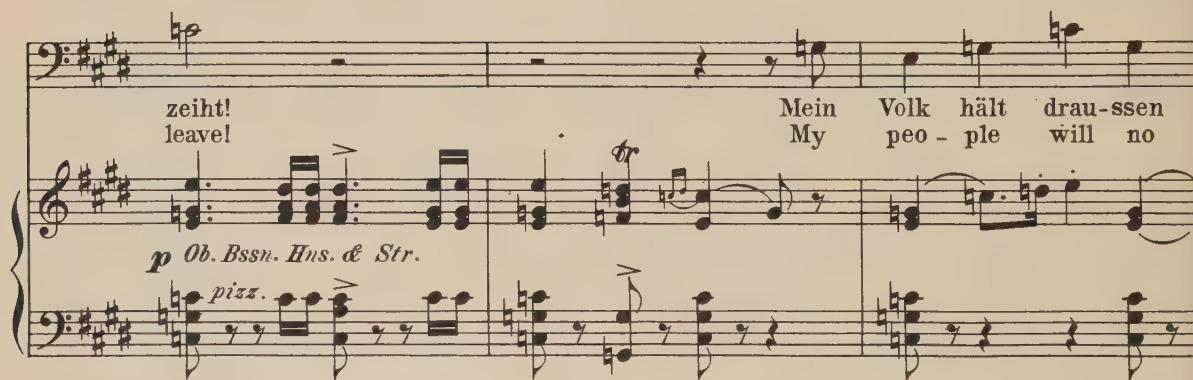
(Daland re-enters.)

Treu!
true!

Allegro vivace. (♩ = 72.)



Daland.

zeiht!
leave!Mein Volk hält drau-ssen
My peo - ple will no**p** *Ob. Bssn. Hns. & Str.**pizz.*sich nicht mehr;
long - er wait;nach je - der Rück-kunft,
Each voy - age end - ed,

wis - set, giebt's ein Fest: ver - schö - nern möcht' ich's,
they ex - pect a feast: I would en - hance it,

p dolce *Ans. sustain.*
Str. arco *tr*

kom - me des - halb her, ob mit Ver - lo - bung
so I come to ask If your es - pous - als

(to the Dutchman.)

sich's ver - ei - nen lässt? Ich denk', — ihr habt nach
for - ward can be press'd. I think, — you must with

p *pp Wind.* *>* *tr*

(to Senta.)

Her - zens - wunsch ge - freit? Sen - ta,
court - ing be con - tent. Sen - ta,

mein Kind, sag', bist auch du be - reit?
my child, Say, dost thou give con - sent?

ff *Tutti.*

Senta (with solemn determination.)
Non troppo allegro.

Hier mei - ne Hand! Und oh - ne
Here is my hand! I will not

Reu' _____
rue, _____
The Dutchman.

Sie reicht die
She gives her

Daland.

.Non troppo allegro. ($\text{♩} = 58$)

Euchsoll	dies	Bünd-niss nicht	ge-
You will	this	mar-riage nev-	er

— bis in den Tod ge-lob' ich Treu', — bis in den
— But e'en to death will I be true, — but e'en to

Hand!
hand!

Gespro - chen sei Hohn, Höl - le,
I con - quer you, Dread pow'rs of

reu'n!
rue!

Es soll euch nicht	ge-
This mar-riage nev -	er

Tod,	bis	in	den	Tod	ge - lob'	ich
death,	but	e'en	to	death	will I	be

dir! Hohn, Höl - le, dir, durch _____ ih - re
hell, dread pow'rs of hell, while _____ she is

reu'n,	es	soll	euch	nicht	ge	-	reu'n!	Zum
rue,	this	mar-	riage	nev -	-	er	rue!	The

Treu!
true!

Ja, oh - ne Reu'
No! I will not rue,

Treu!
true!

Sie reicht die Hand! Ge - spro - chen
She gives her hand! I con - quer

Fest!
feast!

Zum Fest!
The feast!

Heut' soll sich Al - les
All will re - joice with

Più stretto. (♩ = 104)

Tutti.

bis
but

in den Tod ge - lob' ich
e'en to death will I be

sei
you,

Hohn,
Dread

Höl - le, dir durch ih - re
pow'rs of hell! while she is

freu'n!
you!

Heut' soll sich Al - les
All will re - joice with

Treu!
true!

Ja, oh - ne Reu' bis in den
No, I will not rue, but e'en to

Treu!
true!

Ge - spro - chen
I con - quer

sei
you,

Hohn,
dread

freu'n!
you!

Euch soll das Bünd - niss nicht ge -
You will this mar - riage nev - er

Tod death ge - lob' ich Treu', ge - lob' ich
will I be true, will I be

Höl- le dir, durch ih - re
pow'rs of hell, while she is

reu'n! Zum Fest! Heut' soll sich Al - les
rue! The feast! All will re - joice with

8

Treu! Bis in den Tod, bis in den
true! but e'en to death, but e'en to

Treu! Ge-sprochen sei Hohn dir, Hohn durch ih - re
true! I con-quer you, dread pow'rs, while she, she is

freu'n! Heut' soll sich Al - les freu'n! Heut' soll sich Al - les
you, all will re-joice with you, all will re-joice with

ff

Più presto.

Tod! Bis in den Tod
death, but e'en to death

Treu', durch ih - re Treu',
true, while she is true,

freu'n! Heut' soll sich Al -
you! All will re-joice,

Più presto. (♩ = 112)

ff Wind.
Str.

ge - lob' ich Treu!
will I be true!

durch ih - re Treu!
while she is true!

les, Al - les freun! (Exeunt. Curtain falls.)
re - joice with you!

ff sempre Tutti.

ff

ff

ff

End of Act II.

Act III.

Nº 12. Introduction.

Allegro molto. (♩ = 88)

Piano.

ff Tutti.

The first system of musical notation for the piano introduction, measures 1-4. It features a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Allegro molto' with a quarter note equal to 88 beats per minute. The dynamic is 'ff Tutti'. The music consists of a series of eighth and sixteenth notes in the bass clef, with corresponding chords in the treble clef.

The second system of musical notation for the piano introduction, measures 5-8. It continues the piano part with a grand staff. The dynamic is 'ff Wind.' in measure 6, and 'f Str.' in measure 7. The music features a steady eighth-note pattern in the bass and chords in the treble.

The third system of musical notation for the piano introduction, measures 9-12. It continues the piano part with a grand staff. The dynamic is 'dim.' in measure 9. In measure 10, there are instructions for other instruments: 'Fl. Ob. & Bssn.' and 'pp Trombs. sustain.' The piano part continues with eighth notes in the bass and chords in the treble.

The fourth system of musical notation for the piano introduction, measures 13-16. It continues the piano part with a grand staff. In measure 13, there are instructions for other instruments: 'Vl.', 'Ob. Bssn. & Hns. sustain.', and 'Cello.' The piano part continues with eighth notes in the bass and chords in the treble.

The fifth system of musical notation for the piano introduction, measures 17-20. It continues the piano part with a grand staff. In measure 17, there are instructions for other instruments: 'Vl.', 'Cello.', and 'poco a poco cresc.' The piano part continues with eighth notes in the bass and chords in the treble.

Ob. & Cl.

> Tutti. più cresc.

più f

No 13. Steersman! Leave the watch.

Chorus.

Animato, ma non troppo allegro. (♩=80)

Piano.

ff Tutti.

meno f

Wind.



(The curtain rises.)

(A bay with rocky shore. On one side, Daland's house in the foreground. The background is occupied by the two ships, Daland's and the Dutchman's, lying near one another. The night is clear. The Norwegian ship is lighted up; the sailors are making merry upon the deck. The appearance of the Dutch ship presents a strange contrast; an unnatural darkness overspreads it; the stillness of death reigns over it.)



Chorus of Norwegian Sailors (on board their ship.)

179

1st TENORS.

f

Steu-er-mann! Lass die Wacht! Steu-er-mann! Her zu uns! Ho! He!
 Steers-man! Leave the watch! Steers-man! Come to us! Ho! Hey!

2nd TENORS.

Steu-er-mann! Lass die Wacht! Steu-er-mann! Her zu uns! Ho! He!
 Steers-man! Leave the watch! Steers-man! Come to us! Ho! Hey!

1st BASSES.

Steu-er-mann! Lass die Wacht! Steu-er-mann! Her zu uns! Ho! He!
 Steers-man! Leave the watch! Steers-man! Come to us! Ho! Hey!

2nd BASSES. *f*

Komm, lass die Wacht!

Komm her zu uns!

Ho! He!

Come, leave the watch!

Come here to us!

Ho! Hey!

Ob. Cl. Bssn.

& Hrs.

p

Wind.

Str. pizz.

Je! Ha! Hisst die Se-gel auf! An-ker fest! Steu-er-mann, her!
 Hey! Ha! See, the sails are in! An-chor fast! Steers-man, come!

Je! Ha! Hisst die Se-gel auf! An-ker fest! Steu-er-mann, her!
 Hey! Ha! See, the sails are in! An-chor fast! Steers - man, come!

Je! Ha! Hisst die Se-gel auf! An-ker fest! Steu-er-mann, her!
 Hey! Ha! See, the sails are in! An-chor fast! Steers-man, come!

Je! Ha! Hisst die Se-gel auf! An-ker fest!
 Hey! Ha! See, the sails are in! An-chor fast!

Steu-er-mann, her!
 Steers - man, come!

3

cresc.

f

Str.

Fürch-ten we-der Wind noch bö-sen Strand, wol-len heu-te 'mal recht-
 Fear - ing nei-ther storm nor rock-y strand, We will all the day right

Fürch-ten we-der Wind noch bö-sen Strand, wol-len heu-te 'mal recht
 Fear - ing nei-ther storm nor rock-y strand, We will all the day right

Fürch-ten we-der Wind noch bö-sen Strand, wol-len heu-te 'mal recht
 Fear - ing nei-ther storm nor rock-y strand, We will all the day right

Fürch - - ten nicht bö-sen Strand, woll'n 'mal recht
 Fear - - ing no rock-y strand, We will right

p Wind.

lu - stig sein! Je - der hat sein Mä - del auf dem Land, herr - li - chen Ta - bak und
 mer - ry be! Each one has a sweet-heart on the land; We will smoke and drink, and

lu - stig sein! Je - der hat sein Mä - del auf dem Land, herr - li - chen Ta - bak und
 mer - ry be! Each one has a sweet-heart on the land; We will smoke and drink, and

lu - stig sein! Je - der hat sein Mä - del auf dem Land, Ta - bak und
 mer - ry be! Each one has a sweet-heart on the land; we'll drink, and

lu - stig sein! Mä - - del ist auf dem Land, und
 mer - ry be! Sweet - - hearts are on the land; we'll

Str.

gu-ten Brante-wein! quite for-get the sea!	Hu-ssa-ssa-he! Hus-sas-sa hey!	Klipp'und Sturm draus- Rock and storm, ho!	Hal-lo-ho-he! Hal-lo-ho hey!
gu-ten Brante-wein! quite for-get the sea!	Hu-ssa-ssa-he! Hus-sas-sa hey!	Klipp'und Sturm draus- Rock and storm, ho!	Hal-lo-ho-he! Hal-lo-ho hey!
gu-ten Brante-wein! quite for-get the sea!	Hu-ssa-ssa-he! Hus-sas-sa hey!	Klipp'und Sturm draus- Rock and storm, ho!	Hal-lo-ho-he! Hal-lo-ho hey!
gu-ten Brante-wein! quite for-get the sea!	Hu-ssa-ssa-he! Hus-sas-sa hey!	Klipp'und Sturm draus- Rock and storm, ho!	Hal-lo-ho-he! Hal-lo-ho hey!

mf Str. & Wind.

lachen wir aus! Let them all go!	Hu-ssa-ssa - he! Hus-sas-sa hey!	Se-gel ein! An-ker fest! Sailsare in! Anchor fast!	Klipp'und Sturm lachen wir Rock and storm, let them all
lachen wir aus! Let them all go!	Hu-ssa-ssa - he! Hus-sas-sa hey!	Se-gel ein! An-ker fest! Sailsare in! Anchor fast!	Klipp'und Sturm lachen wir Rock and storm, let them all
lachen wir aus! Let them all go!	Hu-ssa-ssa - he! Hus-sas-sa hey!	Se-gel ein! An-ker fest! Sailsare in! Anchor fast!	Klipp'und Sturm lachen wir Rock and storm, let them all
lachen wir aus! Let them all go!	Hu-ssa-ssa - he! Hus-sas-sa hey!	Se-gel ein! An-ker fest! Sailsare in! Anchor fast!	Klipp'und Sturm lachen wir Rock and storm, let them all

Tutti, cresc.

aus! go. Steuer-mann, lass die Wacht!
go. Steers-man, leave the watch!

aus! go! Steuer-mann, lass die Wacht!
go! Steers-man, leave the watch!

aus! go! Komm, lass die Wacht!
go! Come, leave the watch!

Wind.

ff

Sir.

Steu-er-mann, her zu uns! Ho! He! Je! Ha! Steuer-mann, her!
Steers-man, come to us! Ho! Hey! Hey! Ha! Steers-man, Come,

Steu-er-mann, her zu uns! Ho! He! Je! Ha! Steuer-mann, her!
Steers-man, come to us! Ho! Hey! Hey! Ha! Steers-man, Come,

Komm her zu uns! Ho! He! Je! Ha! Steuer-mann, her!
Come here to us! Ho! Hey! Hey! Ha! Steers-man, Come,

ff Tutti.

Trink' mit uns! drink with us!	Ha! He! Ho! Hey!	Je! Ha! Hey! Ha!	Klipp' und sturm, he! Rock and storm, hey!
Trink' mit uns! drink with us!	Ha! He! Ho! Hey!	Je! Ha! Hey! Ha!	Klipp' und sturm, he! Rock and storm, hey!

sind vor-bei, he! Let them go, hey!	Hus-sa - he! Hal-lo - he! Hus-sa - hey! Hal-lo - hey!	Hus-sa - he! Steuer-mann! Hus-sa - hey! Steers - man!	He! Ho!
sind vor-bei, he! Let them go, hey!	Hus-sa - he! Hal-lo - he! Hus-sa - hey! Hal-lo - hey!	Hus-sa - he! Steuer-mann! Hus-sa - hey! Steers - man!	Ho! Ho! Ho! Ho!
sind vor-bei, he! Let them go, hey!	Hus-sa - he! Hal-lo - he! Hus-sa - hey! Hal-lo - hey!	Hus-sa - he! Steuer-mann! Hus-sa - hey! Steers - man!	Ho! Ho! Ho! Ho!

sind vor-bei, he! Let them go, hey!	Hus-sa - he! Hal-lo - he! Hus-sa - hey! Hal-lo - hey!	Hus-sa - he! Steuer-mann! Hus-sa - hey! Steers - man!	Her, Ho!
--	--	--	-------------

Her, komm und trink' mit uns!
Ho! Come and drink with us!

Ho! Ho! Ho! Ho!

Her, komm und trink' mit uns!
Ho! Come and drink with us!

Her, komm und trink' mit uns!
Ho! Come and drink with us!

komm und trink' mit uns!
Come and drink with us!

ff Tutti.

(They dance up-

on the deck, accompanying the accentuated notes with a loud stamp of the foot.)

(The maidens come out of the house, carrying baskets with food and liquors.)

f Str.

SOPRANOS I. II.

Chorus of Maidens.
ALTOS.Mein, seht doch an!
O, do but look!Seht doch an!
do but look!Mein, seht doch an!
O, do but look!*p* *piu f*Sie tan - zen gar!
They dance, in - deed!Der Mäd - chen be -
And maid - ens, ofSie tan - zen gar!
They dance, in - deed!Der Mäd - chen be -
And maid - ens, of*Fl. Ob. & Picc.**p*Chorus of Sailors.
(They go towards the Dutch ship.)

TENORS.

darf's da nicht für - wahr!
course, they do not need!He!
Ho!darf's da nicht für - wahr!
course, they do not need!

BASSES.

He!
Ho!*Fl. & Cl.**Fl. Ob. & Picc.**p*

Mä - del! Halt! Wo geht ihr hin?
Maid - ens! Stop! What is't you do?

The Maidens.

Steht euch nach fri - schem Wein der
How? Think you this is all for

Bssn. *VI.* *cresc.*

Sinn? Eu'r Nach - bar dort soll
you? Your neigh - bors there must

Wind. *sempre cresc.*

auch
have 'was
some

auch 'was
have some

ha - ben!
al - so!

Ist Trank und Speis' für
Are food and drink for

mf

p Str. & Wind.

cresc.

Steersman.

Für-wahr! Trag'ts hin den ar-men Kna - ben!
Of course, they must, the wretched fel - lows!

euch al - lein?
you al - lone?

f

p Str.

Hn.

p

f

p Str.

Hn.

p

Vor Durst, vor Durst sie scheinen matt zu sein.
With thirst, with thirst they seem to be struck down.

p

Str.

Fl.

The Sailors.

Man hört sie
How still they

p

Str.

Fl.

p

Str.

Fl.

Bssn.

Ei, seht doch nur! Kein Licht! Von der Mann-schaft keine
How strange a place! No light - of the sea-men not a

nicht.
are!

Hns. & Bssn.

p

K-dr.

Spur!
trace!

The Maidens (calling up to the Dutch ship from the edge of the shore.)

f

He!	See - leut!	He!	Wollt	Fa - ckeln ihr?
Ho!	Sail - ors!	Ho!	A	light we bring,

f Tutti.

p

Wo seid ihr doch?
Where have they gone?

Man sieht nicht hier!
How strange a thing!

Str.

pp

The Sailors.

Ha ha ha! Weckt sie nicht auf! Sie schla - fen noch!
 Ha ha ha! Don't wake them up! A - sleep are they!

cresc.
Wind.

The Maidens.

f He! See - leut! He! Ant - wor - tet doch!
 Ho! Sail - ors, Ho! An - swer us, pray! (deep silence.)

più f
Tutti. *ff* *ppp*
Hus. & Bssn.

Allegretto.

The Sailors. (jestingly, with affected sorrow.)

Ha - ha! Wahr - haf - tig, sie sind todt; - sie
 Ha - ha! 'Tis cer - tain they are dead; - No

p

Allegretto. (♩ = 63)

p Str. *Hus. & Bssn.*

The Maidens.

(calling to the Dutch ship.)

ha - ben Speis' und Trank nicht noth! Ei See - leu - te, liegt ihr so
need have they for wine or bread! Hey, Sail - ors, and are you so

p Str. *f Str. & Wind.*

The Sailors.

(as before.)

faul_ schon im Nest? Ist heu - te für euch_ denn nicht auch ein Fest? Sie
soon_ gone to sleep? What! are you not will - ing our feast-day to keep? They

faul schon im Nest? Ist heu - te denn nicht für euch auch ein Fest? Sie
soon gone to sleep? Are you not will - ing our feast-day to keep? They

lie - gen fest auf ih - rem Platz, wie Dra - chen hü - ten sie - den
lie con - ceal'd with - in the hold, Like drag - ons watch - ing o'er_ their

p str. *Tnr. Cello, Bssn. & Hns.* *D. Bass.*

The Maidens.

Schatz. He! See-leu-te, wollt ihr nicht fri-schen Wein? Ihr müs-set
gold. Hey! Sail-ors, then will you not have an-y wine? Sure-ly our

Schatz. He! See-leut, wollt ihr nicht Wein? Ihr
gold. Hey! Sail-ors, will you have wine? Our

f Str. & Wind. *f* Ob. Bssn. & Hns.

The Sailors.

wahr-lich doch dur-stig auch sein! Sie trin-ken nicht, sie sin-gen
of-fer you do not de-cline! Both wine and songs dis-own they

müs-set dur-stig auch sein! Sie trin-ken nicht, sie sin-gen
of-fer do not de-cline! Both wine and songs dis-own they

p Str. *p*

Cello.

The Maidens.

nicht; in ih-rem Schif-fe brennt kein Licht. Sagt, habt ihr denn
quite! With-in their ship there burns no light. Say, have you not

nicht; in ih-rem Schif-fe brennt kein Licht. Sagt,
quite! With-in their ship there burns no light. Say,

più p *pp* Cl. Bssn. Tpts. & Hns. *f* Str. & Wind.

nicht auch ein Schätzchen am Land? Wollt ihr nicht mit tan - zen auf freund - li - chem
got an - y sweet-hearts on land? Will you not dance with us here on the

habt ihr kein Schätzchen am Land? Wollt ihr nicht mit tan - zen am
have you no sweet-hearts on land? Come, will you not dance on the

The Sailors.

Strand? Sie sind schon alt, und bleich statt roth, und ih - re Lieb - sten,
strand? They all are old, their hair is grey, And all their sweet - hearts,

The Maidens. *f* (Calling more loudly and earnestly.)

He! See - leut! See - leut! Wacht doch
Hey, Sail - ors! Sail - ors! wak - en

die dead sind are todt! they!

Trombs. & Oph. pp *f* *Str. & Wind.*

auf! Wir brin - gen euch Speis' und Trank zu Hauf! See -
 up! We bring you food, and a cheer - ing cup! Sail -

f

He! See - leut!
 Hey! Sail - ors! See -

He! See - leut!
 Hey! Sail - ors! Sail -

più f

più f

leut!
 ors! See - leut!
 Sail - ors! Wacht doch auf! wacht doch auf!
 wak - en up! wak - en up!

f

leut!
 ors! See - leut!
 Sail - ors! Wacht doch auf! wacht doch auf!
 wak - en up! wak - en up!

ff

ff

ff

See - leut! See - leut! wacht doch auf!
Sail - ors! Sail - ors! wak - en up!

pp ff Tutti.

Bssn. & Hus.

(A long silence.)

pp fp Str. f dim. p

Hus. & Bssn.

Cello.

The Maidens. (*p* astonished and afraid.)

Wahr - haf - tig, ja! Sie schei - nen todt!
'Tis cer - tain, yes! They must be dead!

Wind.

pp

Str.

The Sailors.

(with increasing extravagance.)

Sie ha - ben Speis' und Trank nicht moth. Vom flie - gen - den
No need have they of wine or bread. The Fly - ing

pp *cresc.* *f Tutti.*

Hol - län - der wisst ihr ja: sein Schiff, wie es lebt, wie es lebt, seht ihr
Dutch-man you sure - ly know. That ship does a like-ness to his ves - sel

f *f*

The Maidens. (as before.)

da! So weckt die Mann - schaft ja nicht auf! Ge - spen - ster sind's, wir
show. To wake the crew we pray you spare, For they are ghosts, we

p *p* *Str. & Wind.* *più p* *pp*

The Sailors.

schwö - ren drauf! Wie viel hun - dert Jah - re schon seid ihr zur See? Euch
know they are! For how man - y years have you been on the sea? A -

f *Ob.Cl. & Bssn.* *pp* *f Tutti.* *p*

The Maidens.

thut ja der Sturm und die Klip - pe nicht weh! Sie trin - ken nicht, sie sin - gen
ter - ror the storm and the rock can - not be! Both wine and songs dis - own they

f *p* *Str. Ob. & Bssn.* *p*

The Sailors.

nicht, in ih - rem Schif - fe brennt kein Licht. Habt ihr keine Brief, kei - ne
quite! With - in their ship there burns no light. Have you not a let - ter or

pp *pp Wind.* *Str.* *f*

The Maidens.

Auf-träg' für's Land? Unsern Ur - gross-vä - tern wir bringen's zur Hand! Sie
mes-sage for land, To be car - ried safe to some an-ces - tor's hand! They

p *fz* *f* *p*

sind schon alt, und bleich statt roth, und ih - re Lieb - sten, ach!
all are old, their hair is grey, And all - their sweet - hearts, dead

p *piu p* *pp Wind.*

Str. Ob. & Bssn.

The Sailors. (noisily)

sind todt! Hei! See - leu - te, spannt eu - re Se - geldochauf, und
are they! Hey! Sail - ors, your can - vass spread out to the gale, And

f *f* *Wind sustain.*

Str

zeigt uns des flie - gen - den Hol - län - ders Lauf!
 show how the Fly - ing Dutch - man can sail!

ff.

Fl.
piu f
Bssn.

ff.

Trombs.

The Maidens. (retreating with alarm from the neighborhood of the Dutch ship).

Sie hö - ren nicht! Uns graust es hier! Sie wol - len nichts,
 They hear us not! We shake with fear! They want us not,

p

fp

Bssn. Hns. & Trombs. sustain.

f

The Sailors.

was ru - fen wir! Ihr Mä - del, lasst die -
 why lin - ger here? Ye maid - ens, let the

Qb. & Cl.
Fl.

p

Str.

Tod - ten ruh'n! Lasst's uns Le - bend' - gen
dead have rest! Let us who live — your

Tod - ten ruh'n! Lasst sie ruh'n!
dead have rest! let them rest!

poco a poco cresc.

The Maidens. (reaching their baskets to the sailors on board).

güt - lich thun! So nehmt! Der Nach - bar hat's ver-
dain - ties taste! Well, here, your neigh - bors quite re-

Steersman.

Wie? Kommt ihr denn nicht selbst an Bord?
How? Come you not your- selves to us?

The Sailors.

schmäht!
fuse!

Wie? Kommt ihr denn nicht
How? Come you not your-

Fl. & Tr. dim.

p

The Maidens.

selbst an Bord? Ei, jetzt noch nicht! Es ist ja nicht spät!
 selves to us? No, not just now, but lat - er we may,

Wir kommen bald, jetzt trinkt nur fort, und, wenn ihr wollt, — so
 Af - ter a while. Now drink a - way, And if you will, — go

und wenn ihr wollt, so —
 And if you will, go —

tanz - da - zu, — nur gönnt dem mü - den Nach - bar Ruh',
 dance - your best, But let your wea - ry neigh - bors rest,

nur gönnt dem mü - den Nach - bar Ruh'! Lasst ihm Ruh'! Lasst ihm
 but let your wea - ry neigh - bors rest; Let them rest, let them

Lasst ihm Ruh'! Lasst ihm
 Let them rest, let them

dim.
p Str. & Wind.
cresc.
Ob. & Cl.
p Cello.
cresc.
D. Bass.
Fl.
Fl.
p Bssn. & Hns. sustain.
f Tutti Wind.

The Sailors (opening & emptying the baskets)

Ruh! Lasst ihm Ruh! Ruh!
rest, let them rest! (Exeunt) Juch-
Hur-

Ruh! Lasst ihm Ruh!
rest, let them rest!

f *p* *f*

Molto vivace.

he! Da giebt's die Fül - le! Lieb
rah! we have a - bun - dance! Good

Molto vivace. ($\text{♩} = 100$)

ff Tutti. Wind sustain.

Steersman.

Zum Rand sein Glass ein Je - der
Let each man fill and drink a

Nachbar, ha - be Dank!
neighbor, thanks to you!

ff

fül - le!
bum-per!

Lieb Nach-bar lie-fert uns den Trank!
Good neighbor, man-y thanks to you!

The Sailors. *ff*

Hal-lo-ho-ho-
Hal-lo-ho-ho-
Hal-lo-ho!
Hal-lo-ho!

ff

Str.
p

ho!
ho!

Lieb Nachbar'n, habt ihr Stimm' und
Good neighbors, you have tongues, at

Hal-lo-ho-ho-ho- ho!
Hal-lo-ho-ho-ho- ho!

Tutti.
ff

Sprach',
least!

so wachet auf, und macht's uns nach!
Come, waken up, and join our feast!

ff

ff

(They begin to move on board the Dutch ship.)

Wa - chet auf! Wa - chet auf!
Wak - en up! Wak - en up!

Bssn. & Trombs. *Wind.* *Bssn. & Hrs.*

Str. *meno f* *mf*

(They drink, and throw the cups violently down.)

Auf! Macht's uns nach! Hus - sa!
Up! join our feast! Hus - sa!

Wind. *ff*

p *Str.* *cresc.*

K-dr.

Tempo I. un poco più mosso.

TENORS. *sempre f*
Steu - er-mann! Lass die Wacht! Steu - er-mann, her
Steers - man! Leave the watch! Steers - man! come

BASS I. *sempre f*
Steu - er-mann! Lass die Wacht! Steu - er-mann, her
Steers - man! Leave the watch! Steers - man! come

BASS II. *sempre f*
Auf, lass die Wacht! Komm
Come, leave the watch! Come

Tempo I. un poco più mosso. (♩ = 84.)

f *Str. & Wind.* *p* *Thr.*

zu uns! Ho, he, je, ha! Hisst die
to us! Ho, hey, hey, ha! See the

her here zu uns! Ho, he, je, ha! Hisst die
to us! Ho, hey, hey, ha! See the

Tnr. *Cello.* *Fl.*

Cello. p

Se-gel auf! An-ker fest! Steu-er-mann, her!
sails are in! An-chor fast! Steers-man, come!

Se-gel auf! An-ker fest! Steu-er-mann, her!
sails are in! An-chor fast! Steers-man, come!

Se-gel auf! An-ker fest! Steu-er-mann, her!
sails are in! An-chor fast! Steers-man, come!

Cello. *p Str.* *Wind.* *mf* *dim.*

Wach-ten man-che Nacht bei Sturm und Graus,
We have of-ten watch'd 'mid howl-ing storm,

Wach-ten man-che Nacht bei Sturm und Graus,
We have of-ten watch'd 'mid howl-ing storm,

Tnr. *p* *Str.* *Trombs. p marc.* *V* *V*

tran-ken oft des Meer's ge - salz' - nes Nass; heu - te wa - chen wir bei
 We have of - ten drunk the bri - ny wave; Watch - ing takes to - day a

tran-ken oft des Meer's ge - salz' - nes Nass; heu - te wa - chen wir bei
 We have of - ten drunk the bri - ny wave; Watch - ing takes to - day a

tran - ken oft Mee - res Nass; heut' wa - chen
 We have drunk the bri - ny wave; Watch - ing takes a

Saus und Schmaus, bes - se - res Ge - tränk giebt Mä - del uns vom Fass!
 fair - er form; Good and tast-y wine our sweet - hearts let us have!

Saus und Schmaus, Ge - tränk giebt Mä - del uns vom Fass!
 fair - er form; Good wine our sweet - hearts let us have!

Saus und Schmaus, Ge - tränk giebt Mä - del uns vom Fass!
 fair - er form; Good wine our sweet - hearts let us have!

Cello.

Hus - sas - sa - he! Klipp' und Sturm draus - Jol - lo - lo - he!
 Hus - sas - sa - hey! Rock and storm, ho! Yol - lo - lo - hey!

Hus - sas - sa - he! Klipp' und Sturm draus - Jol - lo - lo - he!
 Hus - sas - sa - hey! Rock and storm, ho! Yol - lo - lo - hey!

Hus - sas - sa - he! Klipp' und Sturm draus - Jol - lo - lo - he!
 Hus - sas - sa - hey! Rock and storm, ho! Yol - lo - lo - hey!

Wind.

la-chen wir aus! Hus - sas-sa-he! Se-gel ein! An-ker fest!
 Let them all go! Hus - sas-sa-hey! Sails are in! An-chor fast!

la-chen wir aus! Hus - sas-sa-he! Se-gel ein! An-ker fest!
 Let them all go! Hus - sas-sa-hey! Sails are in! An-chor fast!

la-chen wir aus! Hus - sas-sa-he! Se-gel ein! An-ker fest!
 Let them all go! Hus - sas-sa-hey! Sails are in! An-chor fast!

marc.

Trombs.

Klipp' und Sturm la-chen wir aus.
 Rock and storm, let them all go!

Klipp' und Sturm la-chen wir aus.
 Rock and storm, let them all go!

Klipp' und Sturm la-chen wir aus.
 Rock and storm, let them all go!

Str.

poco a poco cresc.

K-dr. marcato.

sempre f

Steu-er-mann, lass die Wacht!
 Steers-man! leave the watch!

sempre f

Steu-er-mann, lass die Wacht!
 Steers-man! leave the watch!

sempre f

Auf, lass die Wacht!
 Come, leave the watch!

marc.

Tpt. sempre cresc.

Cello

Tnr.

Steu-er-mann, her, zu uns!
Steers-man! Come to us!

Komm her zu uns!
Come here to us!

Ho, He,
Ho, Hey,

Trombs.

Cello.

Je! Ha! Steu-er-mann, her! Trink' mit uns!
Hey! Ha! Steers-man! Come! Drink with us!

Je! Ha! Steu-er-mann, her! Trink' mit uns!
Hey! Ha! Steers-man! Come! Drink with us!

Je! Ha! Steu-er-mann, her! Trink' mit uns!
Hey! Ha! Steers-man! Come! Drink with us!

Str.

Trombs.

Ho! He! Je! Ha! Klipp' und Sturm ha!
Ho! Hey! Hey! Ha! Rock and storm, Ha!

Ho! He! Je! Ha! Klipp' und Sturm ha!
Ho! Hey! Hey! Ha! Rock and storm, Ha!

Ho! He! Je! Ha! Klipp' und Sturm ha!
Ho! Hey! Hey! Ha! Rock and storm, Ha!

Trombs.

sempre cresc.

sind vor - bei! He!
Let them go! Hey!

Hus - sa - he! Hal - lo - he!
Hus - sa - hey! Hal - lo - hey!

sind vor - bei! He!
Let them go! Hey!

Hus - sa - he! Hal - lo - he!
Hus - sa - hey! Hal - lo - hey!

Tpt.

Hus - sa - he! Steu - er-mann!
Hus - sa - hey! Steers - man!

Her!
Ho!

Hus - sa - he! Steu - er-mann!
Hus - sa - hey! Steers - man!

Ho! He!
Ho! Hey!

Je! Ha!
Hey! Ha!

Hus - sa - he! Steu - er-mann!
Hus - sa - hey! Steers - man!

Ho! He!
Ho! Hey!

Je! Ha!
Hey! Ha!

Hus - sa - he! Steu - er-mann!
Hus - sa - hey! Steers - man!

Ho!
Ho!

Str. molto cresc. Wind sustain.

Her, komm und trink' mit uns!
Ho! come and drink with us!

Her, komm und trink' mit uns!
Ho! come and drink with us!

piu f

(The sea, elsewhere quite calm, begins to rise in the neighborhood of the Dutch ship. A dark-bluish flame flares up like a watch-fire on the ship. A loud storm-wind whistles through the cordage; the crew, hitherto invisible, rouse themselves up at the appearance of the flame.)

The Crew of the "Flying Dutchman."

Allegro.

TENORS.

Chorus.

BASSES.

Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho -
Yo - ho - hoe! Yo - ho - ho - hoe! Yo - ho - ho -

Allegro. (♩ = 84.)

Hoel
Hoey!

ff p Vl. & Tnr.

crese.

Cello & D. Bass

ff

ff

ff Tutti.

ssa! Nachdem Land treibt der Sturm. Hui - -
 ssa! To the land drives the storm. Hui - -

ssa! Nachdem Land treibt der Sturm. Hui - -
 ssa! To the land drives the storm. Hui - -

ff

- - - - ssa! Se-gelein! An - ker los!
 - - - - ssa! Sailsarein! An - chordown!

- - - - ssa! Se-gelein! An - ker los!
 - - - - ssa! Sailsarein! An - chordown!

f *ff*

ff

Hui- -ssa!
 Hui- -ssa!

In die Bucht lau-fet ein!
 To the bay hur-ry in!

Hui- -ssa! In die Bucht lau-fet ein!
 Hui- -ssa! To the bay hur-ry in!

ff

f *Hus. & Trombs.*

Schwar-zer Haupt-mann,
Swar - thy Cap - tain,

Schwar-zer Haupt-mann,
Swar - thy Cap - tain,

ff Wind.

Str. p cresc.

geh' an's Land, sie - ben Jah - re sind vor - bei!
go on land, Now that sev'n long years have flown!

geh' an's Land, sie - ben Jah - re sind vor - bei!
go on land, Now that sev'n long years have flown!

f Wind sustain.

p cresc.

f Wind.

Frei' um blon - den Mäd - - chens Hand! Blon - des Mäd - chen,
Seek a faith - ful maid - en's hand! Faith - ful maid - en,

Frei' um blon - den Mäd - - chens Hand! Blon - des Mäd - chen,
Seek a faith - ful maid - en's hand! Faith - ful maid - en,

p cresc.

f

p cresc.

sei ihm treu! Lu- -stig heut', hui!
 be his own! Mer- -ri - ly, hui!

sei ihm treu! Lu- -stig heut', hui!
 be his own! Mer- -ri - ly, hui!

Str.

f *f* *ff Tutti.*

Brass.

Bräu- -ti - gam! Hui!
 Bride- -groom! Hui!

Bräu- -ti - gam! Hui!
 Bride- -groom! Hui!

Sturm- -wind heult
 Winds be thy

Sturm- -wind heult
 Winds be thy

f *ff* *f*

Braut - mu - sik, O- -ce - an tanzt da - zu!
 wed - ding-song, O- -cean is danc - ing, too!

Braut - mu - sik, O- -ce - an tanzt da - zu!
 wed - ding-song, O- -cean is danc - ing, too!

f *ff*

Hui! — Horch, er pfeift! Ka-pi - tän! — Bist wieder da?
 Hui! — Hark! he pipes! What! Cap - tain, hast thou return'd?

Hui! — Horch, er pfeift! Ka-pi - tän! — Bist wieder da?
 Hui! — Hark! he pipes! What! Cap - tain, hast thou return'd?

Fl. & Tr. p cresc. *Str. fp* *f*

Picc. Fl. Ob. & Cl. sustain.

Hui! — Se-gel auf! — Dei-ne Braut — sag', wo sie blieb?
 Hui! — Set the sails! And thy bride — say, where is she?

Hui! — Se-gel auf! — Dei-ne Braut — sag', wo sie blieb?
 Hui! — Set the sails! And thy bride — say, where is she?

p cresc. *fp* *f*

ff Hui! Auf, in See! Ka-pi - tän! Ka-pi - tän! hast kein Glück in der
ff Hui! Off to sea! As of old, as of old, No good for-tune for

Hui! Auf, in See! Ka-pi - tän! Ka-pi - tän! hast kein Glück in der
 Hui! Off to sea! As of old, as of old, No good for-tune for

mf cresc. Tutti. *più f*

ff Lieb! Ha-ha-ha! *ff* Sau - se, Sturm-wind, heu - le zu!
 thee! Ha-ha-ha! Blow, thou storm-wind, howl and blow!

ff Lieb! Ha-ha-ha! *à 2.* *ff* Sau - se, Sturm-wind, heu - le zu!
 thee! Ha-ha-ha! Blow, thou storm-wind, howl and blow!

f Wind. *p cresc.* *Wind sustain.*
Str.

à 2. Un - sern Se - geln lässt du Ruh!
 What care we how fast we go! Sa - tan hat sie
 We have sails from

Un - sern Se - geln lässt du Ruh!
 What care we how fast we go! Sa - tan hat sie
 We have sails from

p *f* *p cresc.*

ff uns ge-fei't, *ff* rei - ssen nicht in E -
 Sa - tan's store, Sails that last for ev - - wig-keit,
 -er - more,

uns ge-fei't, *ff* rei - ssen nicht in E -
 Sa - tan's store, Sails that last for ev - - wig-keit,
 -er - more,

f *p* *f* *ff* *Hns. & Trombs.*

ho - -hoe! Hoe! nicht in E - wig -
 ho - -hoe! Hoey! for ev - er -

p cresc.
Str. & Wood. *f*

keit!
 more! (During the song of the Dutchmen, their ship is tossed up and down by the waves.
 A frightful wind howls and whistles through the bare cordage. The air and the sea
 remain calm, except in the immediate neighborhood of the Dutch ship.)

keit!
 more!

Chorus of Norwegian Sailors. **TENOR I.**

(The Norwegian Sailors look on and listen, at first with wonder, and afterwards with terror.) Wel - cher
 What a

TENOR II.

Ist es Spuk?
 Are they ghosts?

BASS I.

Ist es Spuk?
 Are they ghosts?

BASS II.

Wel - cher Sang!
 What a song!

f *ff p*
Tutti. *Str.*

Sang!
song!

Wie mich
How I

Ist es Spuk?
Are they ghosts?

f Tutti. *p Str.*

Ist es
Are they

Spuk?
ghosts?

Singet laut!
Let them hear!

Wiemich's graut!
How I fear!

Un-ser Lied!
In our song!

graut!
fear!

Singet laut!
Let them hear!

Stimmet an!
All u-nite!

Singet laut!
Let them hear!

fl. *f* *dim.* *Wind.*

ff

Steu-ermann, lass die Wacht! Steu-ermann, her
 Steers-man! Leave the watch! Steers-man! Come

ff

Steu-ermann, lass die Wacht! Steu-ermann, her
 Steers-man! Leave the watch! Steers-man! Come

ff

Komm, lass die Wacht! Komm
 Come, leave the watch! Come

Cello

cresc.

— zu uns! Ho! Hey! Je! Ha!
 — to us! Ho! Hey! Hey! Ha!

— zu uns! Ho!
 — to us! Ho!

her zu uns!
 here to us!

The Crew of the "Flying Dutchman."

ff

Hui - - -
 Hui - - -

Wind sustain

f Tutti

Str.

ff

Singet laut!
Let them hear!

Steu-ermann, lass
Steers-man, leave

Sin-get laut!
Let them hear!

Sin-get laut!
Let them hear!

f

ff

ssa! Jo-ho-hoe! Jo-ho-hoe!
ssa! Yo-ho-hoe! Yo-ho-hoe!

Ob. & Hns.

f

p

die Wacht! the watch! Steu-ermann! Steers-man!

die Wacht! the watch! Steu-ermann! Steers-man!

ff

Hui Hui

f

f

Tutti

1st & 2nd TENOR.

Ho! He! Je! Ha!
 Ho! Hey! Hey! Ha!

1st & 2nd BASS.

ssa! Jo-ho-hoe! Jo-hohoe! Hui -
 ssa! Yo-ho-hoey! Yo-hohoe! Hui -

*ff.**ff.**f**f*

Steu-ermann, her zu uns!
 Steers-man, come to us!

ssa! Jo-ho-hoe! Jo-hohoe! Jo -
 ssa! Yo-ho-hoey! Yo-hohoe! Yo -

Hrs. & Trombs.

ff

Sin-get laut!
Let them hear!

Fürchten weder Wind noch bö - sen Strand.
Fearing neither storm, nor rock - y strand!

ff

Sin-get lauter!
Let them hear!

ho - he! Jo - ho!
ho - hey! Yo - ho!

ff marcato

più f *Tpts. & Bsns.*

Sin-get laut!
Let them hear!

Steu-ermann, lass die Wacht!
Steers-man, leave the watch!

ff

Lau-ter!
Loud-er!

ho - he! Jo - ho - he
ho - hey! Yo - ho - hey

ff

The crew of the "Flying Dutchman."

*string.**ff*

Sau - se, Sturm - wind, heu - le zu!
 Blow, - thou storm - wind, howl and blow!

Un - sern Se - geln
 What care we how

*string.**ff**string.**f*
*Str.**ff* Wind sustain*f*

lässt du Ruh!
 fast we go!

Sau - se, Sturm - wind, heu - le zu!
 Blow, thou storm - wind, howl and blow!

*ff**ff**ff**f**ff*

Un - sern Se - geln
 What care we how

lässt du Ruh!
 fast we go!

Sa - tan hat sie
 We have sails from

*ff**ff**sempre f*

selbst ge - fei't, rei - ssen nicht in E - - wig - keit!
 Sa - tan's store, Sails that last for ev - - er - more!

rei - ssen nicht in E - - wig - keit! Jo -
 Sails that last in for ev - - er - more! Yo -

hoe! hoe! Jo - ho - he! Jo - ho - ho - hoe!
 hoe! Yo - ho - hey! Yo - ho - ho - hoe!

Jo - hoe!
 Yo - hoe!

Hui - ssa! Hui - ssa!
 Hui - ssa! Hui - ssa!

Ho! He! Jo - ho! Ho! He! Jo -
 Ho! Hey! Yo - ho! Ho! Hey! Yo -

ff *piu f* *ff* *ff* *ff* *f marcato* *Hus. & Trombs. f* *piu f* *Trombs.*

Tpts. & Hns.

Hui - ssa! Jo - hoe!
 Hui - ssa! Yo - hoe!
 ho! Ho! Ho - ho - ho! Jo - hoe!
 ho! Ho! Ho - ho - ho! Yo - hoe!

piu f
fff *Tpts. Trombs.*
& D. Bass.

(The Norwegian sailors, silenced by the raging storm and the ever-increasing noise, quit the deck, overcome with horror, and making the sign of the cross. When the crew of the "Flying Dutchman" observe this, they burst into shrill laughter. Immediately there comes over their ship the former stillness as of death: thick darkness is spread over it: the air and the sea become calm as before.)

(laughing.) Ha ha ha ha ha ha!
 Ha ha ha ha ha ha!

fff *p* *pp*
R-dr. *Hns.*
sempre piu p *pp Cl.* *pp Vl.*
Bssn. *R-dr.* *Hns. & Bssn.* *ppp*

(♩ = 120.)

No 14. "Have I my senses?"

Scene.

Allegro agitato. (♩ = 80.)

Voice.

(Senta comes with trembling steps out of the house;
Erik follows her, in the greatest agitation.)

Piano.

*p Str.**cre-**- scen**- do*

Erik.

Was musst' ich hö - ren!
Have I my sens - es?*Wind sustain**p Thr.*Gott was musst' ich seh'n!
Heav'n! what do I see?Ist's Täuschung? Wahrheit? Ist es That?
A vi - sion? Tell me, is it true?*Wind.**Vi.**f* *mf Str.**f Wind.*

Senta.

Oh, fra - ge nicht!
O ask me not!*p Str.**cre - scen*Ant - wort darf ich nicht ge - ben!
An - swer dare I not give thee!

Erik.

Ge - rech - ter Gott!
O right - eous Heav'n!*Cl.**do**mf**f Wind.**Str. p*

Kein Zwei-fel, es ist wahr! Welch' un-heil-vol-le Macht riss dich da-
 No ques-tion, it is true! O say, what harmful pow'r led thee a-

hin? Wel-che Ge-walt verführ-te dich, wel-che Ge-walt verführ-te dich so
 stray? What is the spell constraining thee? What is the spell constraining thee so

schnell, soon grau-sam zu bre-chen die-ses treu-ste Herz! Dein
 Fl. & Ob. Cold-ly to rend in twain this faith-ful heart? Thy

Va-ter, ha! den Bräut'-gambracht er mit; wohl kenn' ich ihn, mir ahn-te, was ge-
 fa-ther, ha! the bride-groom he did bring; him know I well, I fear'd what might be-

schießt! Doch du — ist's möglich! reichest dei-ne Hand dem
 fall! Yet thou — a-mazing! gav-est him thine hand when

ad lib.

Mann, der dei-ne Schwel-le kaum be-trat!
 scarce a-cross the thresh-old he had pass'd.

colla parte

a tempo
p *Str. & Wind.* *cre-*

Senta (contending with herself.)

Nicht wei-ter! Schweig'! Ich muss! ich muss!
 No fur-ther! Cease! I must! I must!

scen- *do* *più f*

Erik.

O Oh dës Ge-hor-sams, blind wie dei-ne That!
 this o-be-dience, blind as is thy act!

f *Tur.* *f Str. & Wind.*

Den Wink des Va-ters nanntest du will-kommen, mit ei-nem
 Thy fa-ther's hint thou fail-est not to welcome, a sin-gle

mf Tur. *f Str. & Wind.*

Senta.

Stoss ver-nich-test du mein Herz! Nicht mehr!
 blow de-stroys my lov-ing heart! No more! Nicht mehr!
 No more!

p *f* *f Str.*

Ich darf dich nicht mehr seh'n, nicht an dich
I may not see thee more, nor thee re -

mf *f* *mf* *f*

Erik.
den - ken, ho - he Pflicht ge - beut's! Welch' ho - he
mem - ber, high - er calls are mine! What high - er

p *cresc.* *f* *Ob. Cl. Bsn. & Hrn.* *fp* *Str.*

Pflicht? Ist's höh' - re nicht, zu hal - ten, was du mir einst ge -
calls? Thy high - est is to ren - der what thou didst vow to

f *Wind.* *f* *Str.* *p* *cresc.*

Senta (greatly terrified.)
lo - bet, e - wi - ge Treu - e? Wie? Ew' - ge
give me, love — e - ter - nal. What? love e -

f *Tutti.* *p* *Str.* *f* *Wind.*

Erik (sorrowfully.)
Treu - e hätt' ich dir ge - lobt? Sen - ta! Oh, Sen - ta! Leug - nest du?
ter - nal did - I vow to give? Sen - ta! O Sen - ta! De - ni - est thou?

f *p* *Str.* *p*

No 15. "Hast thou forgot that day."

Cavatina and Finale.

Andante. (♩ = 50.)

Voice.

Piano.

Ob.

p espressivo

Cl.

Hus. & Bsn.

Erik.

Willst je - nes Tag's du nicht dich mehr ent - sin - nen, als du zu
Hast thou for - got that day when thou didst call me, Call me to

dir mich rie - fest in das Thal? Als, dir des Hochlands Blu - me zu ge -
thee, you pleasant vale with - in? When, count - ing not what la - bor might be -

Hus. & Bsn. sustain

win - nen, muth - voll ich trug Be - schwer - den oh - ne Zahl? Gedenkst du,
fall me, Fear - less I climb'd, gay flowers for thee to win? Bethink thee

pp Hus. & Cl.

wie auf steilem Fel - sen - rif - fe vom U - fer wir den Va - ter schei - den
how, up - on the headland stand - ing, We watch'd thy fa - ther from the shore de -

Vl.

Str. pp

sah'n? Er zog da - hin auf weiss-beschwingtem Schif - fe, und mei-nem
part, He, ere we mark'd his gleaming sail ex - pand-ing, He bade thee

Schutz	ver-trau-te	er dich	an, ja,	mei-nem	Schutz	ver-trau-te	er dich
trust	my fond	and faithful	heart, yes,	bade thee	trust	my fond	and faithful

an, mei - nem Schutz _____ ver - trau - te er dich an. Als sich dein
heart, bade thee trust _____ my fond and faith - ful heart. Once, when thine

Arm um mei-nen Na - cken schlang, ge - stan - dest du mir Lie - be nicht auf's
arm a-round my neck did twine, Wert thou — not then con-fessing love a -

Neu'?. Was bei der Hän - de Druck mich hehr durch- drang, sag', was
new? Why thrill'd my soul to feel my hand in thine? Say, was it

nicht die Versich' rung dei- ner Treu'? Sag', war es nicht, war's nicht Versich' rung dei- ner
not that it told me thou wert true? Say, was it not that then it told me thou wert

Str. *p*

Treu'? Was bei der Hän- de Druck so hehr mich durch -
true? Why thrill'd my soul to feel my hand clasp'd in

Str. p *cresc. sempre* *Cl.*

nicht die Ver- sich'- rung,
not that it told me,
drang, sag', war es nicht die Ver- sich'- rung, die Ver-
thine? Say, was it not that it told me, that it

Tutti. più cresc. *f*

ad lib. (The Dutchman has entered unperceived, and has been listening. He now comes forward in the greatest agitation.)
sich'- rung dei- ner Treu'?
told me thou wert true?

Str. p *cresc. accel.* *p Str.* *Wind*

Ver - lo - ren! Ach! Ver - lo - ren!
A - ban - don'd! Ah! A - ban - don'd!

ff Tutti.

Erik. (stepping back in amazement).

Was seh' ich? Gott!
What see I? Heav'ns!

E - wig ver - lor' - nes Heil!
All is for ev - er lost!

8. Picc. f Str.

Senta. (turning towards the Dutchman as he is going).

Halt ein! Un - sel' - ger!
O stay! Un - hap - py!

Erik (to Senta).

Was be - ginnst du?
What meanest thou?

Sen - ta, leb' wohl!
Sen - ta, fare - well!

8.

In See! In See! In See — für ew' - ge-
To sea! To sea! To sea — till time is

Str. & Wind. *Tutti.* *ff* *mf* *Str.*

(to Senta).
Zei - ten! Um dei-ne Treu - e ist's ge - than, um dei-ne
end - ed! Thy former prom - ise be for - got, thy for-mer

f *ff* *mf* *f*

Bsn, Cello & D Bass.

Treu - e, um mein Heil! Leb' wohl!
prom - ise, and my fate! Fare-well,
Ob. Cl. & Hns. *Tutti.*

ff *ff* *string.* *f*

Str.

Erik.
Ent-setz-lich! Die-ser
O hor-ror! What a

Ich — will dich nicht ver - der - ben!
I — wish not to de - stroy thee!

ad lib. *ff* *colla parte.* *f* *Str.*

Halt' ein! Von dan - nen sollst du nim - mer flieh'n!
O stay! From hence thou nev - er - more shalt flee!

Blick!
glance!

f Str.

The Dutchman.

The Dutchman gives a loud signal on his pipe, and calls to the crew of his ship. Se- gel auf! An-ker los!
Set the sails! An-chor up!

ff Wind. *f Str.*

Sagt Le-be-wohl auf E - wigkeit dem Lan - de!
Then bid fare-well to land, fare-well for ev - er!

piu f
Wind.

Molto agitato.

Senta.

Ha, zwei - felst du an mei - ner
Ha, Erik. canst thou doubt that I am

The Dutchman.

Was hör' ich? Gott! Was muss ich
What hear I? Heav'n's! And what be-

Fort auf das Meer treibt's mich auf's
Once more to sea, forth must I

Molto agitato. (♩ = 84).

ff Str. mf

Treu - e? Un - sel' - ger, was ver - blen - det
 faith - ful? Un - hap - py, what has blind - ed

se - hen! Muss ich dem Ohr, muss ich dem Au - ge
 hold I? Can I in ear, can I in eye be -

Neu - e, fort auf das Meer treibt's mich auf's Neu - e!
 wan - der, once more to sea, forth must I wan - der!

cresc. *Wind sustain.* *f*

dich? thee? Halt ein! stay!
 traun? liebe? Was hör? What hear

Ich zweifl' an dir! Ich zweifl' an Gott! Ich zweifl' an
 From thee no faith! From Heav'n no rest! From thee no

f *mf* *cresc.*

Halt ein! O stay! Halt ein! O stay! Das The
 ich? I? Gott! Heavns! Sen - ta! Sen - ta!

dir, faith! ich zweifl' an Gott! Da - hin, da - hin
 from Heav'n no rest! A - way, a - way, a -

Sr. *mf*

Bünd - niss nicht be-reu e! Was ich ge -
 vow we made for-sake not! What I have

Willst du zu Grun - de ge - hen? Zu mir! Zu
 Art thou then bent on ru - in? To me! to

ist al - le Treu - e! Was du ge -
 way with all re - li - ance! What thou didst

cresc.

lob - - - te, hal - te ich. Halt
 prom - - - is'd, kept shall be, O

mir! Du bist in Sa - tan's Klau'n! Zu
 me! A spell doth Sa - tan weave! To

lob - test, war dir Spott! Was du ge - lobt,
 prom - ise was a jest. What thou didst prom - ise

Wind sustain.

ein! Halt ein! Ha!
 stay! O stay! Ha!

mir! Zu mir! Du bist in Sa - tan's Klau'n!
 me, to me! A spell doth Sa - tan weave!

war dir nur Spott, es war dir Spott! Fort auf das
 was but a jest, was but a jest! Once more to

f *più f* *ff Tutti.*

zwei - felst du an mei - ner Treu -
 Can'st thou doubt that I am faith -
 Was hör' ich? Gott? Muss ich dem Ohr,
 What hear I? Heav'n's! Can I in ear
 Meer treibt's mich auf's Neu - e! Fort auf das
 sea forth must I wan - der! Once more to -
 e? Un - sel' - ger, was ver - blen - det
 ful? Un hap - py, what has blind - ed
 dem Au - ge traun'? Muss ich dem Ohr, dem
 or eye be - lieve? Can I in ear or
 Meer treibt es mich auf's Neu - e! Ich zweifl' an
 sea forth must I wan - der! From thee no
 dich? Un - sel' - ger, Un - sel' - ger,
 thee? Un hap - py, un hap - py,
 Au - ge traun'? Muss ich dem Ohr, dem Au - ge traun'? O Gott!
 eye be - lieve? Can I in ear or eye be - lieve? O Heav'n's!
 dir, ich zweifl' an dir, ich zweifl' an Gott! Ich zweifl' an
 faith! from thee no faith, from Heav'n no rest! From thee no

was ver-blen - det dich? Halt ein! Halt ein! Das
 what has blind - ed thee? O stay! O stay! The

O Gott! Sen - ta! Willst du zu
 O Heav'ns! Sen - ta! Art thou then

dir, ich zweiff' an Gott! Da - hin, da - hin ist al - le
 faith, from Heav'n no rest! A - way, a - way, with all re -

Bünd-niss nicht be - reu - e! Was ich ge - lob - te, is'd,
 vow we made for - sake not! What I have prom - is'd,

Grun-de ge - hen? Sen - ta! Sen - ta! Willst du zu
 bent on ru - in? Sen - ta! Sen - ta! Art thou on

Treu - e! Was du ge - lob - test, war dir Spott,
 li - ance! What thou didst prom - ise was a jest,

hal - te ich! Halt ein! Halt ein! Was
 kept shall be. O stay! O stay! What

Grun - de geh'n? Zu mir! Zu mir! Sen -
 ru - in bent? To me! To me! Sen -

— es war dir Spott! Was du ge - lob - test, was
 — was but a jest! What thou didst prom - ise, what

ich ge - lob - te, hal -
 I have promis'd, kept
 - ta! zu mir! Du bist in Sa -
 - ta! To me! A spell doth Sa -
 du ge - lob - test, war
 thou didst prom - ise was

- te ich; was ich ge - lob - te, hal - te ich; was ich ge -
 shall be; what I have promis'd, kept shall be; what I have
 - tan's Klau'n! Zumir! Willst du zu Grun-de geh'n? Zu mir! Du
 - tan weave! To me! Art thou on ru - in bent? To me! A
 - dir Spott. Da-hin! da - hin ist al-le Treu-e! Was du ge -
 a jest! A-way! A - way with all re - li-ance! What thou didst

lob - te, hal - te ich! Halt ein! Halt ein!
 promis'd, kept shall be! O stay! O stay!
 bist in Sa - tan's Klau'n! Zu mir! Zu
 spell doth Sa - tan weave! To me! To
 lob - test, war dir Spott; was du ge - lobt, war
 prom - ise was a jest, what thou didst promise was dir
 a

Was ich ge - lob - te, hal - te ich.
 What I have prom - is'd, kept shall be.

mir! Du bist in Sa - tan's Klau'n!
 me! A spell doth Sa - tan weave!

Spott, was du ge - lo - bet, war dir Spott!
 jest, what thou didst prom-ise was a jest! Da - A -

Un - sel-ger! Halt ein!
 Un - hap-py! O stay!

Willst du zu Grun - de geh'n! Du bist in Satan's Klau'n!
 Art thou on ru - in bent? A spell doth Sa-tan weave!

hin! Da - hin! E - wig da - hin!
 way! A - way! Ev - er a - way!

ff *ff* *ff* *Wind.*

The Dutchman. Recit.

(♩. = 104.) Er - fah - re das Ge-schick, vor dem ich dich be -
 Now hear and learn the fate from which thou wilt be

Recit.

Recit.

wahr! Ver-dammt bin ich zum grässlich-sten der
say'd! Con-demn'd am I to bear a fright-ful

ff *Tutti.*

Loo-se: zehn-fach-er Tod wär' mir er-wünschte Lust!
for-tune. Ten times would death ap-pear a brighter lot!

ff *Str.*

Lento.

Vom Fluch ein Weib al-lein kann mich er-lö-sen, ein
A wo-man's hand a-lone the curse can light-en, If

Str. pp

Trombs. & Tuba.

Weib, das Treu' bis in den Tod mir hält. Wohl hast du Treu-e mir ge-
she will love me, and till death be true. Still to be faith-ful thou hast

pp

Allegro.

lobt, doch vor dem E-wi-gen noch nicht: dies ret-tet
vow'd, yet has not God thy prom-ise heard: this res-cues

ff *Str.*

dich! Denn wiss', Unsel'-ge, wel - ches das Ge - schick, das Je - ne trifft, die
thee! For know, unhap - py, what a fate is theirs who break the troth which

Tutti mf
Fl. & Tur.

mir die Treu - e bre - chen: - Ew' - ge Ver - damm -
they to me have plight - ed: End - less dam - na -

ff Str. *ff Wind* *ff Tutti*

- - niss ist ihr Loos! Zahl - lo - se O - pfer
- - tion is their doom! Vic - tims un - told have

pp Str. *fp Str.*
K-dr.

fie - len die - sem Spruch durch mich! - Du a - ber sollst ge - ret - tet
fall'n beneath this curse through me - Yet Sen - ta, thou shalt quite e -

pp Trombs. *f Str.*

Tempo I.
sein! Leb' wohl! Fahr' hin, mein Heil, in E - wig -
scapel! Fare - well! All hope is fled for ev - er -

f Str. & Wind *ff* *ff Tutti* *p Str.*

Erik (in terrible anguish, calling to the house and the ship.)

keit! more! *Str. Wind sustain* Zu Hül - - fe! Ret - - - tet, her! Let her

fp *cresc.*

Senta (stopping the Dutchman.)

ret - tetsie! Wohl kenn'ich dich! not belost! Well de I know thee, *colla parte*

f *p* *f*

Wohl kenn'ich dein Ge - schick; ich kann-te dich, Well do I know thy doom. I knew thy face, *colla parte*

p *f* *p*

als ich zuerst dich sah! Das En-de dei-ner Qual ist da! when I beheld thee first! The end of thine afflic - tion comes: *colla parte*

f *p* *f*

Ich bin's, durch de - ren Treu' My love, mv love till death,

ff Tutti *p Str.* *ff Tutti*

ad lib.

Erik. (At Erik's cry for help, Daland,

— dein Heil du fin - den sollst! Helft ihr, — Sie ist ver -
 — shall take thy curse a - way! O help, — or she will

p Str.

p Str. & Wind. cresc.

Mary, and the maidens hasten from the house, and the sailors from the ship.)

Mary.

Was er - blick' ich?
 What be - hold I?

Erik.

lo - ren!
 per - ish!

Daland.

Was er - blick' — ich?
 What be - hold — I?

Chorus of Maidens and Sailors.

SOPRANOS.

Was er - blick' — ich?
 What be - hold — I?

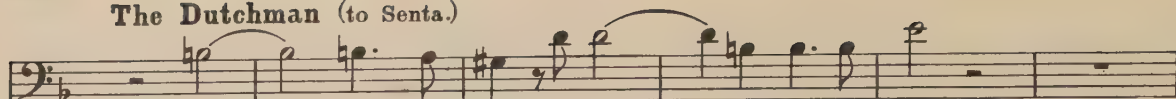
TENORS.

Was er - blick' ich?
 What be - hold I?

BASSES.

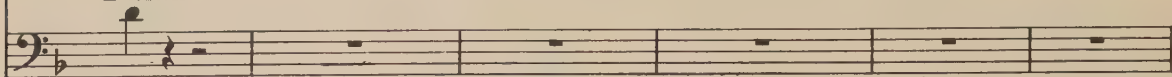
Was er - blick' ich?
 What be - hold I?

The Dutchman (to Senta.)



Du kennst mich nicht, du ahn'st nicht wer ich bin!
 Thou know'st me not, nor think - est who I am!

Daland.



Gott!
 Heavns!

VI. & Tns. *VI.*

f *p* *Hus. & Bssn.* *f*

(He points to his ship, whose blood-red sails are being set, and whose crew, with ghost-like activity, are preparing for departure.)



Befrag' die Mee - re al - ler Zo - nen, be-frag' den
 But ask the sea in ev - 'ry cli - mate, or ask the

Wind. *f*



See-mann, der den O - ce - an durch-strich; Er kennt dies Schiff, das
 sea - men, who the o - cean wide have cross'd; They know my ship, of

Wind. *f* *Wind.* *f*



Schre - cken al - ler Frommen: den flie - gen - den Hol - län - der nennt man
 all good men the ter - ror! the Fly - ing Dutch - man am I

Hus. & Bssn. *f*

(The Dutchman goes on board his ship with the speed of lightning. The ship at once leaves the shore, and puts to sea. Senta wishes to hasten after the Dutchman, but Daland, Erik, and Mary hold her back.)

mich!
call'd!

**The Crew of the
"Flying Dutchman"**

TENORS.
Jo - ho - hoe! Jo - ho - ho - hoe! Ho - jo - ho - hoe! Hoe!
Yo - ho - hoe! Yo - ho - ho - hoe! Yo - ho, yo - hoe! hoe!

BASSES.
f

Vl. Fl. Ob. & Cl. sempre f
Bssn. & Hrs. f

Mary.
Sen - ta! Sen - ta! Was willst du
Sen - ta! Sen - ta! What wouldst thou

Erik.
Sen - ta! Sen - ta! Was willst du
Sen - ta! Sen - ta! What wouldst thou

Daland.
Sen - ta! Sen - ta! Was willst du
Sen - ta! Sen - ta! What wouldst thou

Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe! Hoe!
Hoey! Hoey! Hoey! Hoey! Hoey! Hoey! Hoey! Hoey!

Chorus of Maidens and Sailors.

SOPRANOS.
Sen - ta! Sen - ta! Was willst du
Sen - ta! Sen - ta! What wouldst thou

TENORS.
Sen - ta! Sen - ta! Was willst du
Sen - ta! Sen - ta! What wouldst thou

BASSES.
Sen - ta! Sen - ta! Was willst du
Sen - ta! Sen - ta! What wouldst thou

p Tutti.

(Senta has freed herself with angry violence, and ascends a cliff overhanging the sea, from which she calls after the departing Dutchman with all her power.)

thun?
do?

thun?
do?

thun?
do?

Hui - - - - -
Hui - - - - -

- ssa!
- ssa!

thun?
do?

thun?
do?

thun?
do?

Senta.

Preis' dei - nen En - gel und sein Ge - bot! Hier steh' ich,
Praise thou thine an - gel for what he saith! Here stand I,

ff Tutti.

(She casts herself into the sea. The Dutchman's

treu — dir bis zum Tod!
 faith - ful, yea, till death!

ff Tutti. Wind sustain

ship, with all her crew, sinks immediately. The sea rises high, and sinks back in a whirlpool. In the

fff

ff.

glow of the sunset are clearly seen, over the wreck of the ship, the forms of Senta and the Dutchman,

ff Str.

Wind.

embracing each other, rising from the sea, and floating upwards.)

ff Tutti.

sempre f

This musical score is written for piano and trombones. It consists of five systems, each with a grand staff (treble and bass clef) for the piano and a single staff for the trombones. The key signature is D major (two sharps). The first system includes a piano introduction marked with an '8' and a dotted line. The second system continues the piano introduction. The third system features a piano solo marked 'ff' (fortissimo) and a trombone solo marked 'ff' and 'Trombs.'. The fourth system continues the piano solo. The fifth system concludes the piece with a final chord and a double bar line. The score is written in a traditional musical notation style with various musical symbols, including notes, rests, and dynamic markings.



